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ABSTRACT

Intended for school librarians and administrators, this guide provides a broad overview of the content and process of managing a school library. A broad overview of the purpose, historical development, and current activities of school libraries and school librarians is presented. Ensuing chapters address each of the major components of a school library program in greater detail, including the building of a positive climate in the school library; consultation and cooperation between librarians and teachers, administrators, and other staff; public relations and ideas for promoting maximum use of library resources; the production of instructional media; the provision and management of time, personnel, and facilities; the provision and management of library materials; and the assessment and evaluation of school library services. Appendices present an instrument for the self-evaluation of teachers and media specialists, a guide for producing a slide-tape presentation, a materials selection policy for Hawaii's school library media centers, a copy of the Library Bill of Rights, and the 1981 needs assessment packet for the school library. A list of contributors to the guide, a series of bibliographies at the end of most of the chapters, and an index are also provided. (ESR)

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HAWAII SCHOOL LIBRARY PROGRAMS

A GUIDE FOR MANAGEMENT AND SERVICES

Office of Instructional Services/Multimedia Services Branch • Department of Education • State of Hawaii
RS 83-5321 • November 1983

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Foreword

The school library exists to support the philosophy, programs and educational objectives of the Hawaii Department of Education and of the individual school which it serves. Therefore the development and enrichment of the school curriculum call for extensive use of the library and its resources. The school library will truly become the heart of the school only when it serves as an extension of the classroom.

School librarians are encouraged to utilize this new revision of the manual as a guide to developing and implementing effective, strong library programs in the schools of Hawaii.

Donnis H. Thompson
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Pearl City High

Radford High

Wahiawa Intermediate

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Introduction

PURPOSE

The major objective of this publication is to provide assistance with both the content and process of managing a school library. Its companion document, LIBRARY/STUDY SKILLS INSTRUCTION IN HAWAII'S SCHOOLS: A GUIDE FOR TEACHERS AND LIBRARIANS, provides assistance in building toward a systematic and meaningful library/study skills program. Together, the two publications address the total multi-faceted role of the school librarian in planning and implementing an effective school library program.

AUDIENCE

The primary audience for this manual will be the librarians who are responsible for managing school libraries. It is recognized that administrators provide a vital leadership role in supporting the improvement of school library programs; therefore, a second copy is provided for school administrators' information.

RELATION TO PREVIOUS PUBLICATION, HAWAII SCHOOL LIBRARY MEDIA CENTERS: A MANUAL FOR ORGANIZATION AND SERVICES, 1976.

This guide revises and updates the 1976 revision. The 1976 edition may be discarded or portions of it retained to create a manual for use with student assistants or adult help.

ORGANIZATION

The guide begins with a broad overview of the school library program and its climate. Ensuing chapters address each of the major components of a school library program in greater detail. This publication has made consistent use of the Instructional Development Model (IDM)[1] in its approach to improving school library programs.

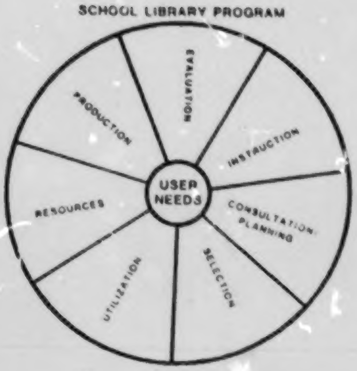
USE OF GUIDE

This guide provides practical suggestions and tools for improving the total school library program. Depending on needs, users may approach the guide in a variety of ways.

For example, librarians interested in fine-tuning their library programs may consult this as a reference tool, looking up specific topics as needs arise. A librarian new to a school, however, may use this guide as a follow-up after administering the survey instrument, NEEDS ASSESSMENT PACKET FOR THE SCHOOL LIBRARY, 1981 Edition (see pages XII-35-61). Individual users may also want to insert pages relating to their own school procedures at appropriate places in the publication.

[1] Library/Study Skills Instruction in Hawaii's Schools: A Guide for Teachers and Librarians (Hawaii: Department of Education, 1982), Appendix A, pp. 217-225.

No matter how individuals eventually use the guide, School Library Services Section would like to alert librarians that the content and approach of this revision differ markedly from the 1976 edition. A quick reading to acquaint themselves with the differences would be beneficial to users. In conclusion, it is hoped that librarians will find ideas useful as starting points to creative adaptation for their own situations.



The School Library Program

FOCUS

This chapter includes 1) the school library program--its purpose, historical development, and general description; 2) the role of the school librarian--historical development and general description; and 3) the need for a process to continue improving a school library program.

Introduction

The primary purpose of the school library program is "to support the philosophy, programs and educational objectives of the Department of Education and of the individual schools."[1] The school library program serves as an extension of the classroom with particular focus on developing independent learners.

HISTORICAL DEVELOPMENT

1930's and before:	The book rental system of textbooks was a major function of the early school library program in Hawaii. At that time schools were also being encouraged to gather single supplementary titles in a central collection to be borrowed primarily by teachers.
1950's:	The idea of a central collection of books with student borrowing developed; textbooks were gradually moving into classroom collections; and audiovisual materials were cautiously being introduced with borrowing primarily by teachers. Promotion of use of the library had emerged as an area of need with instruction in library use at the elementary level encouraged.
1960's-early 1970's:	School libraries built multi-media collections. Instruction in library use expanded but primarily in the teaching of discrete skills isolated from classroom instructional programs and still concentrated at the elementary level.
1978 to present:	The curriculum guide. Study Skills Related to Library Use, was published in 1978. Since then integrated instruction in library use throughout a student's school career has been encouraged. These skills have been seen as part of a larger whole to develop the independent learner through integration of library skills and content area instruction and with collaboration of teacher and librarians. Librarians have become increasingly involved in the planning and design of instruction and in curriculum development in individual schools. They have striven to become partners in the educational improvement effort.

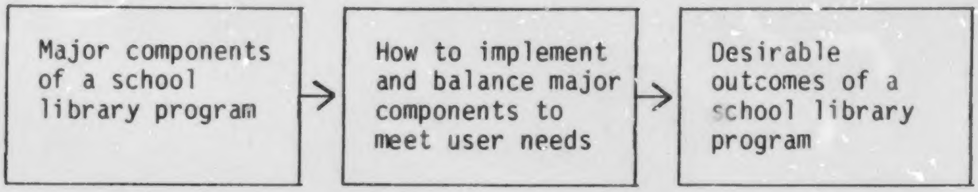
---

[1] Goals for School Library Media Programs (Hawaii: Department of Education, 1972), p. 5.

GENERAL DESCRIPTION

Striving for an excellent school library program means focusing on how it best meets student learning needs. In order to do this, the general description of a school library program will concentrate on first looking at desirable outcomes for students and also for teachers using the library to meet the needs of their students. Then the description will focus on major components needed in a school library program to work toward these desirable outcomes.

What this entire document on the school library program is trying to do may be explained in an introductory fashion as follows:


Major components of a school library program
How to implement and balance major components to meet user needs
Desirable outcomes of a school library program

The major components and desirable outcomes will be described briefly in this section. The rest of this document will address in greater detail how to implement and balance the major components of a school library program.

Desirable Outcomes of a School Library Program:

- Users exhibit the feeling that they belong--that this is "our" library. There is no group that feels left out.
- Users exhibit independent behavior, i.e., are able to apply library skills appropriate to their age and ability.
- Users demonstrate enthusiasm for using the library.
- Frequent matching between the right library materials and the users in need occurs.
  - Eye-catching signs, labels, and charts help users find materials.
  - All kinds of materials, book and non-book, are available for use and borrowing.
  - Borrowing procedures are user-supportive rather than user-restrictive.
  - Users understand they have input in the purchase of titles for the library and frequently exercise this option.
- Users find the library staff highly approachable when requesting assistance.
- Teachers find the librarian(s) highly approachable when requesting consultative services.
- A steady stream of students and teachers use the library. The library rarely stands empty for long periods of time.
  - The library is primarily used for reasons such as direct instruction in library use, reading guidance and appreciation of literature; application of skills to use information.
  - The library is rarely used for reasons such as a study hall, a place to send students who misbehave or who are unable to go on field trips.

Major Components of a School Library Program

The identification of major components, or areas of service, varies in library literature, and there is no one set of components that is the "best." For purposes of consistency, this publication will use the major components in the "Needs Assessment Packet for the School Library, 1981 Edition" (see Appendix pages XII-35-61). By becoming familiar with what this publication has included within each component, the reader can then make links to differently organized components in the library literature as needed.

1. INSTRUCTION

This involves providing integration of library/study skills into content area instruction through: 1) instruction in the use of the media center and its resources; 2) instruction to develop competency in listening, viewing, and reading skills; 3) development of an appreciation of resources; and 4) reinforcement of the learning process.

See Library/Study Skills Instruction in Hawaii's Schools: A Guide for Teachers and Librarians.

2. CONSULTATION/PLANNING

This involves: 1) serving as instructional resource consultants and material specialists to school staff and students; 2) assisting staff in curriculum planning, research, development and evaluation; and 3) assisting teachers with evaluation, selection, and use of textbooks and other basal and supplementary curricular materials.

See the chapter on consultation, pages V-1-22.

3. SELECTION

This involves providing resources in the quality, quantity and variety needed for various teaching and learning situations. All resources must meet established criteria for evaluation and selection and be easily accessible.

See the portion on selection of resources, pages X-8-20.

4. UTILIZATION

This involves: 1) furnishing the services that make information and materials easily available; 2) motivating students and staff to use materials for both instructional and recreational purposes in small groups, large groups, or individually; 3) providing liaison and advisory services for use of other resourcs within the school and community; and 4) providing staff with information about recent developments in curricular subject areas and in the general field of education.

See chapter on utilization, pages VI-1-20.

5. PROVISION AND MANAGEMENT OF RESOURCES

This involves providing for resources, staff, equipment, and facilities for 1) individual, small group, and large group use; 2) materials production and processing; and, 3) storage and retrieval of resources.

See the section on provision and management of resources, pages VIII-1, IX-1-50, X-1-55.

6. PRODUCTION

This involves: 1) providing services and utilizing facilities for the production of materials and 2) assisting teachers, students, and technicians, to produce materials which supplement those available through other channels.

See chapter on production, pages VII-1-53.

7. ASSESSMENT/EVALUATION

This involves a systematic means of improving school library services through both formal and informal avenues of input from all library users.

See section on assessment/evaluation, pages XI-1-15.

The Role of the School Librarian

HISTORICAL DEVELOPMENT

The role of the school librarian in Hawaii has evolved from that of merely keeper and organizer of books to a participant/partner in the education of students.

- textbook coordinator

  The earliest school library personnel organized the textbooks used in the book rental program. Slowly the idea of a central collection of supplementary, single title book resources took hold, and the librarian organized these books for primary use by teachers.

- materials resource person

  As collections became larger and more diverse, librarians assumed a greater role as resource specialist of both book and non-book materials. Promotion of use of the library in early days was focused primarily on developing a love for books and reading, a function that has remained strong throughout the history of school libraries.

- instructor

  Once collections became established, the major emphasis began to shift to librarian as instructor of skills in library use. Starting as an instructor teaching skills in isolation, the librarian evolved to sharing with teachers the teaching of skills integrated to content area instruction.

- team planner

  As the emphasis shifts to teaching skills in an integrated manner, the librarian has become more of a team planner of curriculum in schools, e.g., serving on curriculum committees or developing integrated units with teachers.

GENERAL DESCRIPTION

The role of the school librarian in Hawaii today is a multi-faceted one. In order to deal effectively with the major components of a school library program to produce desirable outcomes for students, the librarian should be:

1. instructor to students so that they become proficient library users and ultimately independent learners.
2. collaborator with teachers and administrators to support school goals.
3. selector of materials that effectively support the curriculum and meet student needs.
4. manager of library operations so that library services to meet user needs are effective.
5. planner of a school library program that is an integral part of and support to the total school instructional program.

Because it is easy for conscientious librarians to see the need to expand all these roles considerably when building toward an effective school library program, it is particularly critical that each librarian develop skills in the role of planner. Effective planning will enable librarians to set priorities and create a workable balance among all facets of their role. Systematic, effective planning will help librarians 1) make the most effective use of existing resources of staff, time, materials and equipment and 2) strike a compromise so that within existing constraints librarians are providing for the most effective meeting of student learning needs.

For additional information describing the job of the school librarian, see Appendix pages XII-1-7. Available there are:

1. Position Description of School Librarian, Department of Education, State of Hawaii being developed by DOE office of Personnel Services.
2. "An Instrument for the Self-Evaluation of Teachers and Media Specialists" from The Principal's Handbook on the School Media Center.

The Problem-Solving Process

Up to this point, this chapter has focused on describing ideals in terms of the school library program and school librarian. What has been shared is probably comparable to the answer forthcoming should one ask a librarian, "What is your dream for the school library program?"

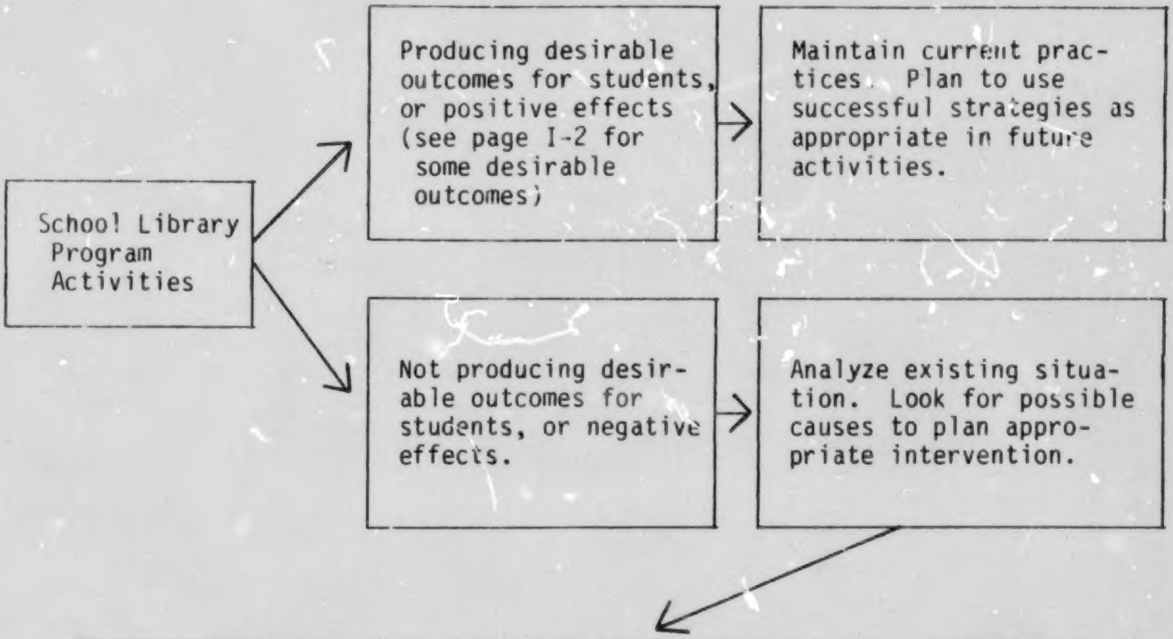
To turn such dreams into reality requires some workable means of continually improving a school library program in small, bite-size pieces, plus the ability to keep the entire operation in balance and accept what is possible within existing resources.

There are a variety of problem-solving processes available in the literature. Librarians may find it extremely useful to explore the variety of problem-solving approaches possible until they find one, or a mixture/adaptation of several, that work for them as individuals. The variety of problem-solving approaches include those that are: 1) logical, 2) intuitive, and 3) creative.

What follows in this section is a description of one such process which emphasizes a logical and systematic approach that also takes into account the human beings involved. The reader is reminded that this is only one of many ways to solve problems and thus improve programs. The main thing to remember is that in trying to improve the school library program effectively, the librarian will need to use some viable problem-solving process.

A POSSIBLE PROBLEM-SOLVING PROCESS

1st Step: Analyze what exists


School Library Program Activities
Producing desirable outcomes for students, or positive effects (see page I-2 for some desirable outcomes)
Maintain current practices. Plan to use successful strategies as appropriate in future activities.
Not producing desirable outcomes for students, or negative effects.
Analyze existing situation. Look for possible causes to plan appropriate intervention.

Existing Situation

Possible areas to examine:

Goals -- clear? common agreement? set too high or low?

Needs -- based on accurate assessment? related primarily to learners?

Plan -- clear focus? adequate planning? sufficient input by those affected by plan? priorities reflect learner needs?

Strategies -- appropriate match between strategy and need?

Evaluation -- adequate feedback?

Self/Other Relationships -- adequate communication? sufficient collaboration?

Content -- knowledge adequate? need to be updated or expanded?

In analyzing what exists, librarians will probably find that certain areas of their programs are going well while others may need some improvement. Because the rest of this document examines major components of a library program in greater detail, librarians may find it useful to read portions of this document pertaining to their areas of needed improvements, before planning needed intervention.

2nd Step: Planning improvement

Being aware that something is wrong is half the battle. What librarians do about it is the other half. The "buck shot" approach should probably be avoided. This would amount to trying a series of solutions in the hopes that something will work. While librarians may be fortunate enough to accidentally hit on the right solution, they will have expended a great deal more precious energy and time than needed. Because existing resources, especially of staff, are in short supply in many libraries, it becomes critical to try to pinpoint the problem and plan specific intervention rather than using a "buck shot" approach.

The following steps and an example to clarify may bring a librarian closer to appropriate solutions.

EXAMPLE - BACKGROUND INFORMATION:

Based upon step 1: analyzing what exists, the following negative effects were observed: students and teachers have a hard time finding materials on their own. They seem to depend on the librarian frequently to locate needed materials. Looking at probable causes, the librarian notes that: 1) there has been no clear goal to help users become independent; 2) there has been no assessment other than observation of these negative effects; 3) there has been no attempt to get feedback from users as to why they are having difficulty.

PROCESS	EXAMPLE:
Determine what "should be" (Goals)	*What "should be":* *Students:* *After instruction, students should be able to find materials needed.* *Teachers:* *Through several possible approaches (voluntary orientation, information in a handbook) teachers should be able to find needed materials.* *Librarian:* *All tools needed in the locating process need to be well-organized and user-supportive (e.g., card catalog).* *Signs, labels on shelves, locational charts, library maps need to be plentifully available to guide users from card catalog to needed material.*

Assess what is, e.g., what students can/cannot do; what teachers can/cannot do; what library organization does/does not do

(Assessment)

What is:[2]

Students (through observation/feedback from teachers)

Most students seem to forget what they are taught about the library.

A few students who come frequently to the library are able to find materials easily.

Teachers (through brief questionnaire)

60% depend on the librarian to find needed materials.

25% can find materials on their own but give up and ask the librarian.

15% can find materials on their own.

Reasons given for not finding materials:

- *Do not know where materials are located.*
- *Not sure how the library is organized.*
- *Not enough time.*

Librarians (through observation, visitation by library specialist)

Organization of library is not as user-supportive as it could be, e.g.,

- *Card catalog has very few guide cards to aid especially the younger users with fewer skills.*
- *There are very few signs to help users.*

---

[2] See section on assessment/evaluation on pages XI-1-15 for additional information about assessment tools.

Determine gap
areas
(Analysis)

Gap areas:

Students

Need to examine the way instruction is being delivered. Is it being delivered in a fragmented manner (discrete skills taught in isolation)?

Is it being linked to classroom instruction sufficiently?

Are there sufficient opportunities being provided for students to apply skills?

Teachers

Need to provide orientation to the library as well as self-help tools, such as a library map, handout on what library has and where to find it.

Librarian

Needs to provide additional guide cards, especially of frequently requested subjects, in the card catalog.

Needs to provide signs, labels, floor map to help users find materials.

Needs to examine library for other ways to support users.

Identify possible
solutions
(Planning)

Possible solutions:

Students

Integrate library/study skills instruction more closely to content area instruction.

Encourage more follow-up activities to apply skills.

Teachers

Offer orientation to teachers.

Provide self-help tools for all teachers. These can be placed in school faculty handbooks or a library folder.

Librarian

Provides needed signs.

Provides additional guide cards in card catalog.

Find appropriate strategies to implement possible solutions (Implementation)	Appropriate strategies: Students Refer to document, *Library Study Skills Instruction in Hawaii's Schools* for specific help. Teachers Work on tentative plans with library committee input. Communicate needs, analysis, possible solutions with administrator in order to clarify understanding, obtain support. Work out tentative implementation plan. Discuss with administrator and grade level/department chairpersons' groups to obtain approval. Implement plan. Librarian Identifies actual guide words needed for card catalog, content of signs needed for library. Seeks help in carrying out the actual making of guide cards, signs, e.g., use of clerk, students, parent volunteers; a work session by librarian at the Technical Assistance Center; use of funds to purchase signs from a commercial source.
Evaluate whether needs are being better met (Evaluation)	Evaluation: Observation of users. Short survey of teachers - random sampling.
Recycle process: Work on needs still unmet	Recycle process: Student application of skills still sparse. Continue to work on this aspect.

Improvement of the school library program is based essentially on an effective problem-solving process. The process used should match the person doing the problem-solving. Basically, improvements will be effective if:

1. The librarian knows where s/he is going, and this direction benefits student learning.
2. The librarian is able to assess needs accurately and has a large enough repertoire of strategies so that s/he can effectively match appropriate strategies to needs.
3. The librarian is aware of self, effects on others[3], and is striving constantly to provide positive feedback to students and teachers.
4. Ultimately, the librarian consciously knows what s/he is doing, and why s/he is doing it. S/he is doing it at the appropriate time and place, and s/he is involving the appropriate people.

Summary

The effective school library program supports the classroom program in meeting the learning needs of students. The contemporary school librarian, who orchestrates the major components needed to deliver a total school library program, must fulfill and balance a multi-faceted role and at the same time not lose sight of the benefits to student learners. Systematic planning and effective problem-solving are critical skills for the librarian attempting to set priorities and implement an effective, yet realistic, school library program.[4] While this chapter concentrated primarily on the "what's"--the input and desired output of a school library program, the remaining chapters will examine the input more closely and discuss the "how's" to implement them more effectively.

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[3] See the discussion on use of "Effects of Change Wheel," pages VI-11-13.

[4] The problem-solving process described in this section made use of the Instuctional Development Model (IDM). A full discussion of this model can be found in Library/Study Skills Instruction in Hawaii's Schools: A Guide for Teachers and Librarians (Hawaii: Department of Education, 1982), Appendix A, pp. 217-225.

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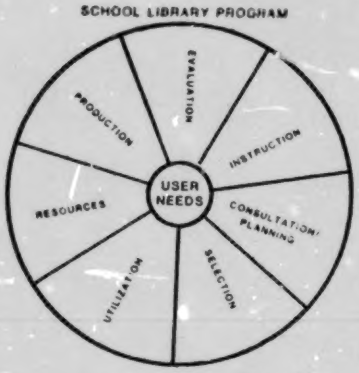
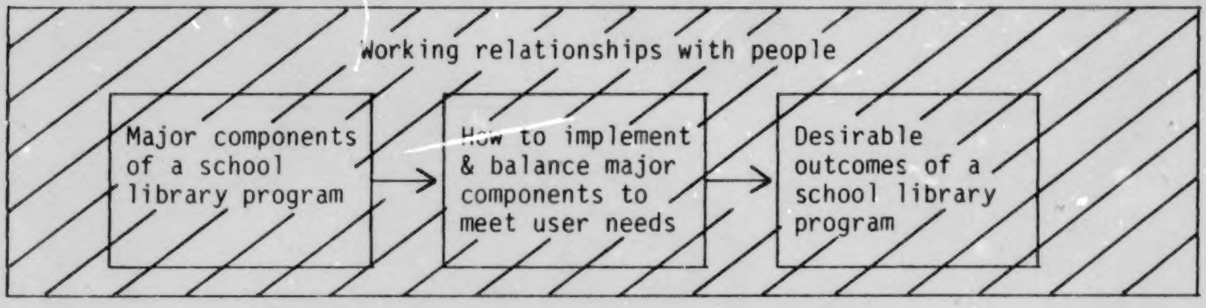

SCHOOL LIBRARY PROGRAM
EVALUATION
INSTRUCTION
CONSULTATION/PLANNING
SELECTION
UTILIZATION
RESOURCES
PRODUCTION
USER NEEDS

Climate

FOCUS

This section includes building of a positive climate in the school library. It discusses 1) climate and 2) suggestions to improve climate.

While the first section introduces an overview of the school library program, this section examines the elusive human element that permeates and is critical to the success of every major component of the school library program.


Working relationships with people
Major components of a school library program
How to implement & balance major components to meet user needs
Desirable outcomes of a school library program

What Climate Is

Climate has to do with the environment created within the library. Synonyms might include "milieu" or "spirit of place."

Characteristics of a positive climate include some of the desirable outcomes identified on page I-2 in the section on School Library Program:

- Users exhibit the feeling that they belong--that this is "our" library. There is no group that feels left out.
- Users demonstrate enthusiasm for using the library.
- Users find the library staff highly approachable when requesting assistance.
- Teachers find the librarian(s) highly approachable when requesting consultative services.

In addition, another characteristic involves people relationships that exhibit open communication and trust, involvement, a sense of direction related to felt needs, and a problem-solving, flexible approach.

Developing a positive library climate can be an exciting challenge. People who contribute most to this climate-building process (according to health field researchers) seem to possess the following character traits:

1. They are goal-setters; they keep goals reasonable and flexible.
2. They feel in control of their lives. When things go wrong, they do not blame others.
3. They enjoy challenges and learn from mistakes. They have developed a problem-solving approach.
4. They feel little alienation from society.

Suggestions to Improve Climate

Basically, a library with a positive climate is a place where people are using effective ways of dealing with their own lives and working with other people. Effectiveness in building a positive climate means building skills in three major areas: 1) self effectiveness, 2) collaboration with others, and 3) climate-building knowledge. The rest of the section will highlight each major area and offer some suggestions and tools.

The treatment of the topic is not intended to be exhaustive but is designed to be a limited starting point for building toward people awareness, group commitment, and group action in a library program that is a meaningful part of the student's total school experience.

WORKING TOWARD SELF-EFFECTIVENESS

Effectiveness in dealing with one's own life is complex, but a start can be made by becoming aware of possibilities for growth in the following areas:

- awareness of self
- interaction with others
- coping with change

Awareness of Self

Increasing awareness of self is a critical element in improving self-effectiveness. A key factor is the significance of cause-and-effect. Becoming more sensitive to our effects on others and others' effects on us will provide us with data to understand ourselves better.

Be particularly alert to certain effects by others. For example, if someone does something that upsets you greatly, to the point of your over-reacting, it may be because that person's behavior mirrors a behavior of your own, one that you dislike in yourself. Another effect--a person criticizing you--can offer insight into your blind spots, behaviors that you are not aware you exhibit, rather than producing a purely negative situation. Thus, looking at effects in a problem-solving manner, rather than blaming the other person, can lead to additional understanding that improves effectiveness of self.

Interaction with Others

How you interact with other people is another important area. Questions such as the ones posed in the list on the following page may help you to re-assess your perception of how you work with others.

RE-ASSESSING STATUS AND ROLE PERCEPTIONS[2]

Some critical questions which librarians as leaders need to ask themselves in working with others:

1. Who approaches me for help? What are my feelings that affect whether a particular individual will get more or less attention from me?

2. In what ways do I perceive the individuals who use the library? The groups? How do I weigh the individual person's needs in comparison to the needs of a larger group? What kinds of generalizations, labels, etc., do I use when speaking or thinking about the people who use the library? What percentage of my generalizations are positive? Negative? Neutral?

3. What kinds of feelings do I have towards my colleagues? How do these feelings affect our working relationship? Am I considered friendly? Approachable? Busy? Difficult to talk with? How do I check my perceptions of what people feel about me? How do they check their perceptions of me?

4. What percentage of persons who use my services, my department, do I know by name? What percentage of these people know me by name? Do I consider it important to make a conscious effort to call people by name whenever possible?

5. How do I feel about the criteria for evaluation of professional performance used in my library/media center? How do I feel about the people who do the evaluating? How do I evaluate myself? Are there any criteria for measuring the importance of the human relationships that are part of the professional work? Should there be? Why/why not?

6. How do any or all of my answers to the above questions affect the success or failure of the library/media center program?

In thinking about the responses in each case, ask additional questions along these lines: Can I describe my behavior accurately? Can I describe my feelings accurately? Do I wish to change in either case? If so, what can I do about it?

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[2] Judith W. Powell, Peoplework, Communications Dynamics for Librarians, (Chicago: ALA, 1979), pp. 26-28.

In looking at suggestions to improve interactions with others, supportive, caring behaviors are critical to positive interaction with other people. The following are examples of such behaviors:

- sets up and maintains a nonjudgmental, empathetic atmosphere
- cares for and respects individuals
- listens to where people are really coming from and tries to understand their points of view
- encourages other people to participate; does not leave individuals or groups out
- focuses on strengths rather than weaknesses
- is easily approachable
- helps set up and maintain "win-win" situations
- encourages individuals and sees good in them.

Coping with Change

One of the major constants in modern life is change itself. Much needed is the ability to cope with change in such a way that you feel personally and professionally satisfied. In order to avoid "jumping on the bandwagon" and "changing for change's sake," a critical justification for changes in the library is whether that change will improve library services/resources for the users.

Once you have determined that the change would be beneficial to the library program, certain skills are needed to move from idea to reality in such a way that those involved view the change as positive. Needed skills include: goal-setting, planning, organizing, supporting, and caring. The following sections and chapters dealing with the major components in a school library discuss these skills in greater detail in relation to the components.

In addition to planned change, there are the unexpected changes or events that occur. It is critical to keep in mind that what is most important is not what happens to you but rather your response to it. For example, what if a teacher requested that you supply her with a bibliography of all the science books in the library? Your knowledge of the library collection tells you immediately that this request is impossible to fill. What will your response be? There are a number of choices:

- ignore the request?
- complain to others about unreasonable requests?
- communicate further with the teacher to clarify and work out a more reasonable alternative?

The choice of response will definitely affect further use of the library by the teacher and the building of a positive climate.

The desirable outcome of collaboration that involves open communication and involvement in problem-solving and decision-making is development of a sense of "community" or team. Getting to the place where students and teachers consider the library "theirs," and all are part of a library community is not a task that is completed overnight, but certain factors should be considered in building such effective teamwork:

- Use an empathetic approach so that you can start where the user is
- Build on strength. Start with the teacher who wants to work with you
- Stack the deck in your favor so you are most apt to succeed, e.g., start in the most promising area with people who share your enthusiasm and use a good sense of timing
- Be sure there are benefits for all involved

In addition to formulating a general approach to collaboration, it is helpful to become aware of possibilities for growth in the following areas: 1) effective communication and 2) effective involvement.

Effective Communication

An underlying key to successful collaboration is being able to sensitively send and receive messages. Effective communication, both formal and informal, is essential between the librarian and the rest of the school community in order to eliminate uncertainties and to create an atmosphere of willingness to work together.

The self-rating sheet on the following page focuses attention on several critical factors to keep in mind when communicating with others.

GOOD COMMUNICATION
-A RATING SHEET-

	Seldom	Often	Usually
1. I clarify my ideas before communication.			
2. I examine the true purpose of each communication.			
3. I consider the total physical and human setting whenever I communicate.			
4. I consult and articulate with others, where appropriate, in planning communication.			
5. I am mindful, while communicating, of the overtones as well as the basic content of my message.			
6. I take the opportunity, when it arises, to convey something of help or value to the receiver.			
7. I follow up my communication.			
8. I communicate for tomorrow as well as today.			
9. I am sure my actions support my communication.			
10. I seek not only to be understood but to understand -- I am a good listener.			
11. I know how to respond, after receiving a negative message from another person, so that the situation becomes win-win, rather than win-lose.			
12. I try to communicate the same message through words, tone of voice, and body language.			

Tips for Improving Communication with Others

- Awareness of body language

Facial expression, lack of expression, crossed arms, moving slightly away from the speaker--all these can convey a message that is louder than verbal communication. A teacher asking a locational question may receive a courteous reply but can translate the librarian's failure to make eye contact as, "I'm being polite, but I really wish you wouldn't 'interrupt' my work."

On the other hand, a negative answer can be delivered in a way that says, "We don't have the material you are asking for, but I care about you and respect your question."

- Active listening

Paying attention to the speaker, asking questions for clarification, being sensitive to what the speaker is not verbalizing, and considering the content before answering shows acceptance of the speaker and a desire to understand the communication.

- Valuing collaboration

While it is human nature to take pride in individual projects, plans, and ideas, true collaboration requires moving beyond, "Don't reject my plan," to "Here's one approach. Let's work together to build something even better."

- Avoiding competition

Being drawn into a win-lose difference usually results in negative effects for everyone involved, since even the "winner" of the difference has lost the good will of the "loser." In any situation, it is usually possible to find a third alternative acceptable to both, or to accept the validity of both positions even if only one is ultimately acted upon. For example, a teacher may ask to re-schedule her class on a day that is already over-scheduled for the library. In a win-lose response, the librarian might answer, "It's impossible. The library schedule is too crowded to make up every class that misses its regular day." In a win-win response, the librarian may answer, "I know you're concerned that your children want to exchange their books. The library schedule is full today, but could you send four or five students at a time to check out books?"

- Recognition of the readiness of participants

The affective element of consultation is more important than the product. It is better to agree on a limited plan that promises success to the planner than to develop a full project that seems threatening or overwhelming to any of the participants. Starting with a single, simple lesson with a teacher lays the foundation for future planning.

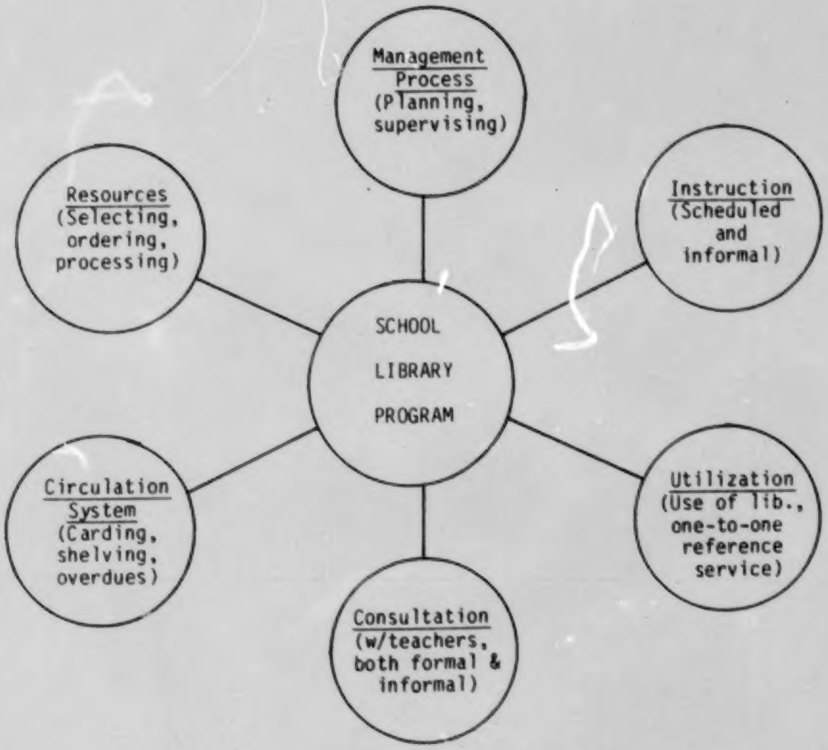
- Communicating with someone who is upset

When a person is communicating negative emotion, e.g. fear or anger, respond by acknowledging and accepting his/her feelings. This will help the person move from the emotional to thinking level, and at that point, you can begin to think together. Should the person be unable to move away from the emotional in spite of repeated attempts on your part to accept his/her feelings, suggest that the conversation be terminated for now.

A TOOL FOR COMMUNICATING THE SCHOOL LIBRARIAN'S ROLE

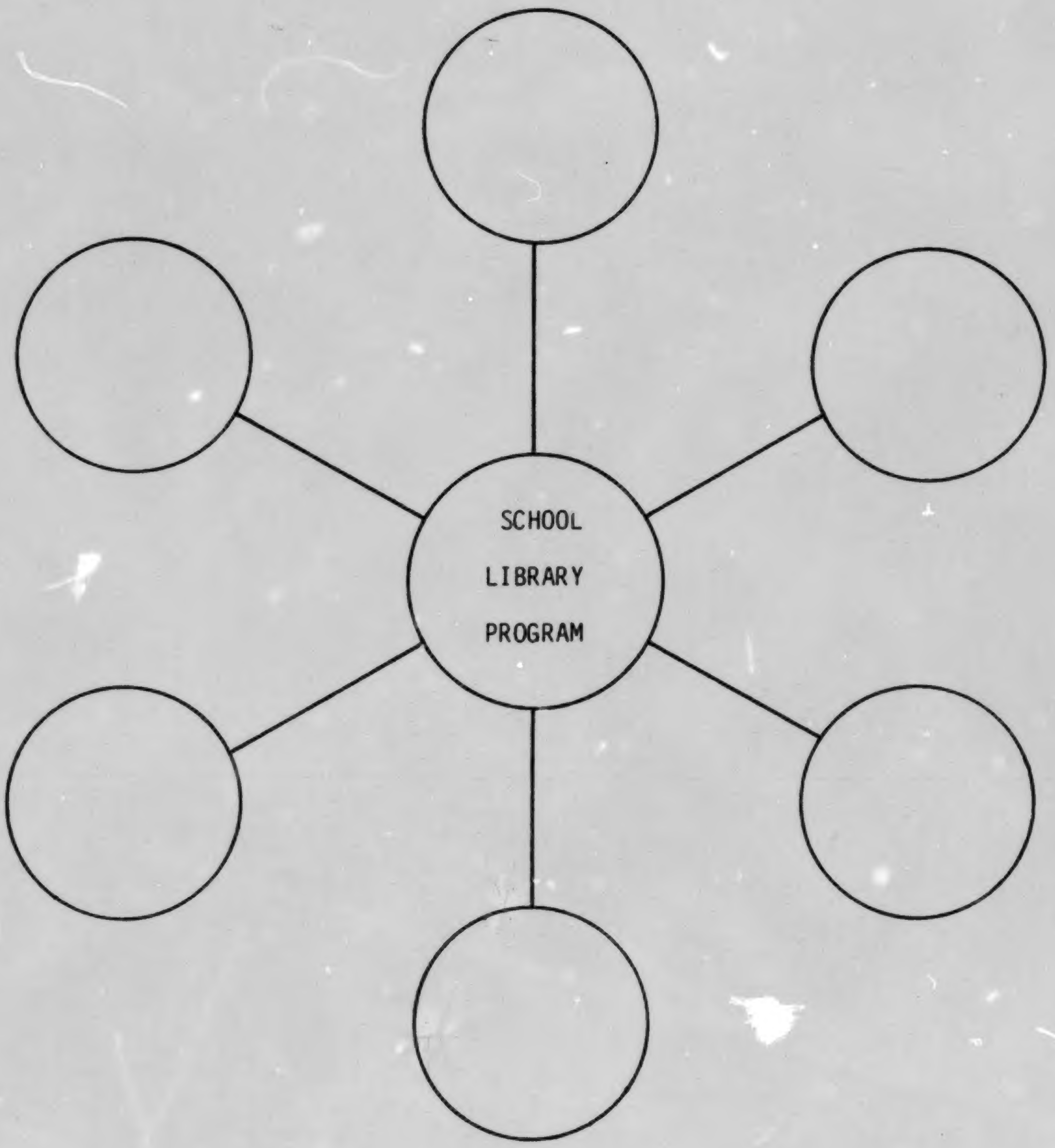
If you need to communicate the total scope of your library program to others and if you feel the need to re-assess where your own priorities lie, examine the communication device, "Activities of Your School Library Program," on the following pages. Other school librarians who have used it discovered the device to be an effective way to visually present a picture of what they do, to the rest of the staff. See page II-11 for suggested ways to use the tool.

ACTIVITIES OF YOUR SCHOOL LIBRARY PROGRAM:
A COMMUNICATION DEVICE


Management Process (Planning, supervising)
Resources (Selecting, ordering, processing)
Instruction (Scheduled and informal)
SCHOOL LIBRARY PROGRAM
Circulation System (Carding, shelving, overdues)
Utilization (Use of lib., one-to-one reference service)
Consultation (w/teachers, both formal & informal)

NOTE: The user of this web may fill the web with whatever categories seem most workable in terms of purpose. The categories shown on this particular web were useful to an elementary school librarian who wanted to do more instruction but was bogged down with circulation chores. That is why circulation was identified as a major activity. A user could instead use the major components of a school library program, as identified on pages I-3-4.

ACTIVITIES OF YOUR SCHOOL LIBRARY PROGRAM


SCHOOL
LIBRARY
PROGRAM

USING THIS COMMUNICATION DEVICE

Before you can approach others on your library needs, you may need to spend some time assessing what you are presently doing and where your priorities seem to lie. A communication device, such as the one on the preceding page which uses a "webbing" strategy, may help you visually clarify what IS presently happening in order to set the stage for what OUGHT to happen.

A suggested way to use this communication device:

1. Reproduce or adapt the "web" on the preceding page on a chart or transparency that can be shared with a group.
2. Estimate the number of hours each week (or month) that you spend in each component area.
3. Determine whether you need to reallocate your priorities.
4. Analyze your findings; figure out ways to simplify or redesign tasks in line with these new priorities.
5. Use the "web" to open discussion with teachers and administrators on what appear to be current library priorities.
6. Compare and contrast these priorities with priorities as perceived by other staff members.
7. Work toward a consensus of adjusted priorities that can be realistically met.
8. Share ideas of practical ways in which these new priorities in each of the component areas can be met (e.g., can staff members share in some of the tasks; can administrators assist in funding, scheduling, etc.).

TOOLS FOR EFFECTIVE INVOLVEMENT

- Communication matrix

One of the critical elements in effective involvement is in knowing whom to involve when and to what degree.

EXAMPLE: You are thinking of changing the library's circulation system. Key questions to ask yourself are:

Who will be affected?
To what degree should they be informed?
To what degree should they be involved in the decision-making?

The communication matrix on the following page can be used to map out involvement so that no group that should be involved is left out.

A way of using the device is to:

1. Put the names of the different target groups at the tops of each blank column, e.g., "teachers"; "grade level/department chairpersons"; "administration"; "students," etc.
2. Check appropriate boxes to remind yourself what to communicate to which group. You might also want to add dates as to when the communication should occur.

- Checklists

The "Librarian's Check List" on the following pages presents some action strategies to consider. Are you already using some of these strategies? If not, are there any you would like to try? (Don't panic if you have few check marks on the list. The best kind of change often takes place in small steps.)

Use items from the list titled, "How Teachers Can Support the Library" (page II-17) with your staff to suggest possible strategies to create an even better library program.

Use items from the list titled, "How Administrators Can Support the Library" (page II-18) to dialog with your principal and vice principal about cooperative planning for library involvement.

COMMUNICATION MATRIX FOR ____________________

Purposes of Communication		Target Groups				
DATA GATHERING/CONSIDERING ALTERNATIVES	Seek input from groups to be affected					
	Disseminate information for clarify and understanding					
	Disseminate progress report to update those affected by the proposed change					
	Provide discussion/interaction for continued input and information with those affected by proposed change					
DECISION-MAKING	Request decision of target group(s)					
	Request endorsement if decision is made elsewhere					
IMPLEMENTATION	Seek individual or group commitment					
	Provide positive feedback to groups as they implement change					

-Adapted from Leeward District Communication Matrix.

EXAMPLE: COMMUNICATION MATRIX FOR DEVELOPING LIBRARY RULES

Purposes of Communication		Target Groups				
		Admin.	Chair-persons	Teachers	Students	Student Council
DATA GATHERING/CONSIDERING ALTERNATIVES	Seek input from groups to be affected	X	X	X	X	X
	Disseminate information for clarify and understanding	X	X	X	X	X
	Disseminate progress report to update those affected by the proposed change	X	X	X	X	X
	Provide discussion/interaction for continued input and information with those affected by proposed change	X	X			X
DECISION-MAKING	Request decision of target group(s)	X	X			X
	Request endorsement if decision is made elsewhere			X	X	
IMPLEMENTATION	Seek individual or group commitment	X	X	X	X	X
	Provide positive feedback to groups as they implement change	X	X	X	X	X

-Adapted from Leeward District Communication Matrix.

LIBRARIAN'S CHECK LIST

With the administrators:

_____ 1. Works to establish and to clarify goals and policies and to set priorities.

_____ 2. Schedules time periodically to discuss needs in the areas of staffing, collections, facilities, program objectives, methods of instruction and evaluation.

_____ 3. Investigates possibility of a more flexible use of the library so that individuals and groups may come from classrooms as the need arises.

_____ 4. Discusses the possibility of appointing a library committee to work with library staff on services and problems.

_____ 5. Asks to be included in any school group appointed to work on curriculum development and revision.

_____ 6. Asks to be included in steering or coordinating committee in order to keep abreast of school-wide concerns.

With faculty:

_____ 1. Works closely with both administrators and chairpersons of departments/grade levels to clarify and to achieve commonly shared goals.

_____ 2. Alerts teachers to new media developments in instruction.

_____ 3. Encourages faculty participation in the selection of print and non-print materials.

_____ 4. Informs teachers of recent acquisitions to the library media center.

_____ 5. Considers broadening the horizons of service to include activities outside the walls of the library (e.g., conducting lessons in classrooms, contacting community resource people, etc.).

_____ 6. Develops mini-workshops for teachers in library-related areas such as the use of new audiovisual equipment and software.

_____ 7. Works closely to plan instruction that will meet learner needs (e.g., library/study skills integration with content area instruction, reading guidance for groups and individuals).

Librarian's check list (continued)

With students:

_____ 1. Creates a climate in which students feel welcome to use the facilities and in which they feel a shared commitment to work towards library improvement.

_____ 2. Makes the library and its collections as accessible as possible.

_____ 3. Gives both individual and group instruction in getting students to master targeted library/study skills.

_____ 4. Provides as much individualized reading, viewing, and listening guidance as possible.

_____ 5. Helps students to report the results of their research in imaginative and creative ways.

_____ 6. Encourages student participation in the selection of materials.

With others (beyond the school):

_____ 1. Works with public librarians.

_____ 2. Articulates with other school librarians (e.g., in their districts).

_____ 3. Taps community resources, when appropriate, for needed information.

_____ 4. Communicates with parents about on-going school library efforts.

_____ 5. Works with district and state resource people.

HOW TEACHERS CAN SUPPORT THE LIBRARY

The teacher:

_____ 1. Informs librarian about the instructional objectives being covered and keeps librarian up-to-date formally and informally on on-going classroom activities so that librarian can link services offered.

_____ 2. Works cooperatively with librarian in assessing student needs in terms of library/study skills instruction.

_____ 3. Involves the librarian in team planning of lessons and/or units where specific library/study skills instruction may be especially appropriate.

_____ 4. Evaluates, along with librarian, student performance in library/study skills areas.

_____ 5. Invites librarian input in department/grade level meetings, especially when curriculum concerns are being discussed.

_____ 6. Alerts librarian to any anticipated curriculum changes.

_____ 7. Plans with librarian for flexible use of the library by the whole class, individuals, and small groups.

_____ 8. Participates in the evaluation and selection of new media.

_____ 9. Serves on library committees.

_____ 10. Seeks the assistance of the librarian in the student production of materials.

_____ 11. Seeks the consultative assistance of the librarian in the production of instructional materials.

_____ 12. Cooperates with the librarian to maintain the desired standard of student behavior in the library.

HOW ADMINISTRATORS CAN SUPPORT THE LIBRARY

The principal:

____ 1. Has a genuine interest in and appreciation of the library program's vital contribution to the learning process and its relationship to other areas of the total curriculum.

____ 2. Sets the stage for constructive and productive relationships by indicating ways, times, and places in which the teacher and librarian can get together to plan.

____ 3. Gives high priority to promoting the integration of the library program with classroom teaching and other activities in both school and community.

____ 4. Involves the librarian with the rest of the staff in planning, in budgeting, in continuing staff development, and in evaluation (e.g., through school coordinating or steering committees).

____ 5. Invites the librarian to publicize various aspects of the school library media program at staff meetings, parent sessions, school assemblies, etc.

____ 6. Explores the possibility of establishing a library committee composed of teachers, students, and parents who meet with the librarian to plan the program, to set goals and priorities, to evaluate and consider problems.

CLIMATE-BUILDING KNOWLEDGE

Building a climate of support and cooperation in an actual school setting can take many forms and involve a range of staff members from a single teacher and librarian to a total school faculty.

THERE IS NO ONE BEST WAY TO CREATE A POSITIVE CLIMATE. Your personality and individual working style as well as those of the rest of your school staff will help determine what will work in your situation.

Although there are many possible approaches to producing change, the following basic factors should be considered in all of them:

1. Establish a FELT NEED through an ASSESSMENT process.
   For further information, see the chapter on Assessment/Evaluation, pages XI-1-15, and pages VI-11-13, "Effects of Change Wheel."
2. Examine PRIORITIES that emerge from the assessment and work on clarifying GOALS AND BENEFITS to be gained by working together. (See chapter on School Library Program, pages I-1-13, and pages IX-1-12 on time management and setting priorities.)
3. Invite a PROBLEM-SOLVING team approach to REALISTIC GOAL SETTING AND PLANNING. (See pages I-7-11 in chapter on School Library Program.)
4. Seek IN-SERVICE TRAINING AND/OR CONSULTATIVE ASSISTANCE as needs arise. (In addition to all in-service notices coming to the school and in-service sessions conducted by professional organizations, call or write School Library Services, 641 18th Avenue, Honolulu, HI 96816, ph. 732-1402 for additional assistance. See chapters on consultation, utilization, pages V-1-11, VI-1-20.)
5. Provide for CONTINUAL FEEDBACK AND EVALUATION. (See chapter on assessment/evaluation, pages XI-1-15.)

TIPS

...for establishing a climate for increased cooperation

Plan strategic ways to be available or visible to teachers

EXAMPLES:

1. Having lunch with teachers. Informal conversations and sharing ideas are often more direct leads to co-operative planning than a more formal approach.

2. Becoming involved in general school activities. Taking part in activities not directly related to the library increases the team-member role of librarians and facilitates making the library program relevant to the total school program.

3. Establishing an inviting atmosphere in the school library for other members of the staff. Sharing the use of conveniences in the library, whether they involve the use of a paper cutter, cup of hot water, or a well-organized publishers' catalog file, makes the staff feel welcome and provides increased opportunities for communication.

4. Encouraging continual casual contacts. A quick exchange of notes or of conversation in the hallway takes a moment but may yield long-term benefits of building positive relationships.

5. Participating in social activities planned by the faculty as a conscious investment of time and effort to build a positive climate. Taking the extra time and effort to take part in out-of-school activities may not lead directly to increased consultation, but makes the point that the librarian values other staff members as friends as well as co-workers.

6. Producing a monthly newsletter. An informal bulletin can provide needed information about new activities and materials in the library. Adding a tearslip for concerns and suggestions makes the newsletter a means of two-way communication.

Look for viable ways to merge theory and practice

EXAMPLE: In studying the problem of stealing and vandalism in schools, a research study[3] has looked at library rules as stated on signs and their relationship and possible stimulation of the stages of moral development. Lawrence Kohlberg has developed five stages of moral development.

STAGES	SAMPLE LIBRARY SIGNS
Stage 1: Directives; no choice allowed	"Quiet" "No eating or chewing gum"
Stage 2: Self-interest	"Learn to use the card catalog" "Enjoy books"
Stage 3: Be nice to others	"Just be nice" "Let's have tidy shelves"
Stage 4: Rules of society--greatest good for greatest number	"Be considerate of others" "Respect others"
Stage 5: Personal choice	

The study recommends that 1) students have input in determining rules; 2) rules be stated in a variety of ways to appeal to students at various stages of moral development and to stimulate growth toward higher stages and 3) articulation between elementary and secondary levels occur so that rules change as students grow in moral reasoning.

NOTE: For further information and insights, see also the section on consultation, pages V-1-22.

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[3] "The School Media Center as an Environment for the Stimulation of Moral Development," by Alice Naylor and Jaxie Bryan, Voice of Youth Advocates, August, 1979, pp. 5-7.

Summary

Climate building is something that goes on whether librarians work at it consciously or not. Every school library has a "spirit of place." In working at it more consciously, librarians have the opportunity to:

1) be more aware of what is going well and deliberately plan to continue such practices

2) look at areas needing improvement in a problem-solving, flexible manner. A great many suggestions and ideas have been expressed in this chapter. It is not expected that librarians need to be doing all these; however, they can single out those which are immediately workable, modify them to fit their special needs, and plan together with appropriate staff for their implementation. Still other activities may be more appropriate as long-range, collaborative goals.

Building a positive climate can take many forms. There is no one best way to achieve this goal. Individual working styles and philosophies, situations unique to the school, timing and other factors will affect what will succeed in different situations. The important thing is to start where you are with the positives in your situation and build a step at a time from this base.

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INTRODUCTION TO SERVICES SECTION

> A school library is services. For itself alone, there is no reason for a library to exist. Its value lies in the unique services it provides, and its materials, facilities and personnel can be justified only through contributions of these services to the educational program of the school.[1]

This section provides ideas, suggestions, and examples of ways in which librarians are making their own libraries exciting centers of activity. Services provided by the school library are examined from the following perspectives in this section:

- Instruction
- Consultation
- Utilization
- Production

It is hoped that the contents of this section will encourage all librarians to continue in their efforts to make their libraries places where people come together to plan and to work in a warm and creative atmosphere.

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[1] Melvin K. Bowers, Library Instruction in the Elementary School (Metuchen, NJ: Scarecrow PRESS, 1971), p. 10.

SERVICES: Instruction

Users may insert the document, <ins>Library/Study Skills in Hawaii's Schools: A Guide for Teachers and Librarians</ins> in this location.

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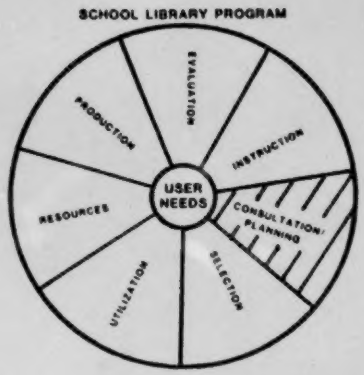

Consultation

FOCUS

This chapter highlights the following: (1) an introduction to the consultation process; (2) librarian-teacher consultation, (3) librarian-administrator consultation, (4) systematic improvement of library-staff cooperation, (5) types of in-service activities, and (6) elements of effective in-service programs.

Introduction

The process of consultation provides the vital links between the school library program and the total school program. Consultation involves discussing and planning with teachers and administrators for a school library program that enhances both overall school efforts as well as the library's part in it. Effective consultation can bridge the gap between the library that exists as a well-organized, but isolated, unit within the school and one that serves as an effective extension of the classroom.

While the consultative process undergirds all areas of the school library program, it is particularly important in the areas of instruction, selection, and utilization. Not only do librarians increase the quality of service when they seek the active involvement of teachers and administrators, but the overall commitment of the school staff is dependent on the degree to which they are actively involved in such activities as the selection of materials, the planning for library/study skills instruction, and setting of library policies.

NOTE: Refer to the section on climate, pages II-1-23, for additional information on communication skills.

Librarian-Teacher Consultation

Librarian-teacher consultation can involve librarians working with just one teacher, or a teaching team, or a group or committee of teachers.

While informal and indirect contacts are essential in establishing a positive climate for consultation, these must be combined with formal involvement as well. Some formal, direct means of facilitating communication include:

1. Participating in steering committee meetings, e.g., grade level chairpersons' meetings, department head meetings, and curriculum committees.

   Librarians can make valuable contributions to these meetings as educators, as materials resource persons, and as liaisons to commercial and community resources.

   In turn, involvement in these meetings increases librarians' professional growth and opportunities to work as a team-member with teachers.

2. Inviting other staff members to become involved in the selection process of materials.

   Routing order lists for library books or other materials to interested teachers and administrators is an indication that their opinions are valuable to the library. This can be done on a systematic basis by sending the order lists to grade level chairpersons, department heads, a library committee, or to a group of interested teachers identified annually by survey. Keeping their requests on file and sending notification when the materials arrive provide effective follow-through on their recommendations.

   (Helpful hint: The librarian can complete her portion of the order prior to sending the lists to teachers and retain the order sheets in case the lists don't return in time.)

   Teachers may also be encouraged periodically to suggest titles for purchase as they become aware of new materials. The librarian can serve as liaison between teachers and the School Library Services review program, inviting them to participate in the evaluation process itself.

3. Seeking input from staff members and students prior to planning changes in library policies, procedures, rules, or even the arrangement of resources in the library.

   If teachers are encouraged to express their preferences when they will be affected by changes, through faculty meeting discussions, informal inquiries, or brief written surveys, their support and sense of involvement in the library program will be increased.

   Unless teachers are involved in major rearrangements, they may prefer the familiar and feel disoriented when "things are out of order."

   The involvement of students is critical when rules will affect them. Librarians discover tremendous support from students when they have been involved in rule-setting. (It may be effective to include several of the "problem" students on a library committee!)

4. Routing materials and information of interest to teachers.

   Sending articles (or memos about them) taken from brochures, magazines, newspapers, and other material that may be of interest to different teachers is another way of communicating interest in and support for what they are doing.

5. Working cooperatively to plan instruction that will meet learner needs.

   The sample information-gathering sheets on the following pages are ways in which a librarian may encourage a two-way communication with teachers to find out how the library might supplement and extend what is being taught in the classroom.

   (Helpful hint: If a school has a faculty handbook, a librarian may want to include a similar form in it. If not, a comparable form could be passed out with a friendly note welcoming teachers to use it.)

NOTE: It would be unrealistic to expect a librarian to have the time to consult with all staff members on every library-related project. Given the process of daily duties, it is critical for a librarian to determine which priorities need to be tackled first and who should be involved in the consultation process. See also the communication matrix, page II-13.

INDIVIDUALIZED INSTRUCTION
PLANNING SHEET

Name ____ Room number ______

Please schedule a small group for instruction in:

______ puppets
______ independent research
______ choral reading
______ story telling
______ planning a dramatized skit
______ other (specify) ____

Names of students

Topic (if applicable)

____
____
____
____
____

Preferred day(s) of the week ______________________________

Preferred time block ______________________________

How students will share results:

______ oral presentation
______ chart
______ transparency
______ written report
______ other (specify) ________________________

For independent research only:

Indicate the person who will provide guidance in:

__________ selecting a topic
__________ formulating questions
__________ selecting key words
__________ taking notes
__________ locating materials
__________ organizing information
__________ selecting method of sharing
__________ supervising completion of project

LIBRARIAN-TEACHER PLANNING SHEET

The library/media center would like to encourage you to involve media center resources when you are planning a new unit of instruction. If you would like to have the following services provided for you, please supply the information below and return this form to the media center.

Attach teacher's assignment sheet, bibliography, etc. - any relevant items teacher is using if easy to supply.

My class will be studying the following units of instruction during this quarter:

Subject(s)	Tentative date(s)

I would like to have the following media center services provided:

_________ Collect books on the subject and notify me when they are ready for pick-up.

_________ Collect nonbook materials on the subject and notify me when they are ready for pick-up.

_________ Prepare a bibliography of materials.

_________ Plan a related book talk for my class.

_________ Plan for library instruction related to this unit.

_________ Other (specify)

______________________________ Name

__________ Room number

HAWAII STATE LIBRARY SYSTEM
ASSIGNMENT ALERT

To insure availability of materials, a visit or call to the library is necessary one week prior to assignment of work to students.

LENGTH OF ASSIGNMENT: — Dates:

From ______________________ To ______________________

SCHOOL ______________________ Phone ______________

Teacher and/or Department ______________________

Name of Course ______________________

Number of Students ____________ Grade ______________

ASSIGNMENT IS:

MATERIALS NEEDED: Students will probably seek

- ☐ 1. Reference books
- ☐ 2. Non-fiction
- ☐ 3. Fiction
- ☐ 4. Magazines
- ☐ 5. Pamphlets
- ☐ 6. Hawaiiana
- ☐ 7. Other (please explain)

____

____

LIBRARIAN ASSISTANCE NEEDED:

- ☐ 1. No special help beyond normal library assistance required. Students know how to use library, and materials are readily available.
- ☐ 2. As much help as possible will be appreciated. Students will be gathering information that may be difficult to find.
- ☐ 3. Prefer minimal librarian assistance. Purpose of assignment is for students to practice independent library research.

Rev. 9/80, RS 80-9744 (Rev. of TAC 74-8412)

NOTE: Limited copies of this form may be available from your nearest branch public library. Please call to inquire. If it is not available, you are free to reproduce the above copy. Completed forms should be turned in to the branch library where students will be doing their research.

Librarian-Administrator Consultation

A knowledgeable, supportive administrator plays a key role in the development and maintenance of a successful school library program. The administrator who understands the role of the library within the school can:

- Encourage the development of adequate library facilities and resources.
- Provide budgetary support for materials and equipment for the library.
- Help the staff to integrate the library program within the total school program.
- Be aware of the library's resources and encourage teachers to use them.
- Assist the librarian in planning for improvement of library services.
- Assist the librarian in communicating the library program to the community.
- Solicit parental and community support for the library program.
- Encourage the librarian in improvement efforts.
- Help assess in-service needs of faculty in relation to library-oriented concerns.

Many of the suggestions made earlier in this chapter are valid for working with administrators. In addition, librarians may find some of the following specific activities useful:

1. Planning for periodic conferences with administrators to discuss current goals and objectives for the library program, and progress toward those goals and objectives.

   Scheduling a quarterly or semester meeting provides an opportunity to share how librarians and administrators envision a successful school library program and enables them to work toward common goals. The evaluation process used by many schools provides a framework for this type of discussion. (This may also be the time to request blanket permission to attend the district librarians' meetings.)

2. Conferring with administrators prior to any changes that may affect other members of the school staff, or prior to sending any communication to the school community.

   As administrators of the total school program, principals must be informed of actions that will involve teachers, students, or parents. Prior knowledge enables principals to anticipate and eliminate possible problems, to provide administrative support to library activities, and to interpret library policies, programs, and procedures to the staff and community. They also serve as valuable sounding boards providing fresh perspectives and valuable ideas to library concerns.

3. Notify administrators and teachers of any schedule changes, e.g., district librarians' meetings, library aides' field trips.

   It is important to assure both administrators and teachers that the latter will be consulted on the re-scheduling of classes.

4. Routing information of interest to the administrator.

   Sending administrators flagged articles in professional journals or other sources of information, whether these are related or unrelated to the school library program, indicates an awareness of and support for administrators' concerns and interests.

Systematic Improvement of Library-Staff Cooperation

Building a close working relationship with a total staff is an ongoing, often gradual task. Having a systematic plan is a means to measure short-term gains toward a long-range goal. An established plan can provide for a program of continual improvement and evaluation of progress.

The steps to follow in developing a systematic plan include the following:

1. Setting goals
2. Assessment
3. Analysis
4. Planning
5. Implementation
6. Evaluation

1. Setting goals

   The over-all goals for improving the area of consultation might include:

   A. To establish a close relationship between library and classroom.

   B. To build on the strengths of each member of the teacher/librarian team.

   C. To maintain close two-way communication with the administration.

   D. To make the library an integral part of the school program.

2. Assessment

A necessary step in planning for improvement is determining the situation that exists. The following chart is an example of a way to evaluate the library/classroom cooperation already taking place.

CLASSROOM-LIBRARY COOPERATION

V	COOPERATIVE PLANNING
IV	FREQUENT CORRELATION BETWEEN CLASSROOM AND LIBRARY
III	OCCASIONAL CURRICULAR RELATIONSHIP
II	LIBRARY AS AN EXTRA-CURRICULAR ACTIVITY
I	LITTLE OR NO FORMAL CONTACT

NOTE: The chart above is not meant to indicate that librarian should aim for working with all teachers at level V. Rather, the chart is a quick way of assessing where a majority of the working relationships fall so that a librarian can determine whether there is a need to vary working patterns from time to time. The chart, then, is merely an array of some of the major alternatives possible in classroom/library cooperation--all are acceptable. What is crucial is knowing when each is appropriate.

Example of Use of the Chart*

In a hypothetical school, the following situations are found:

The teacher in Room 2A works closely with the librarian to plan instruction in library skills that are appropriate to the unit of study in the classroom. He communicates frequently with the librarian through planned meetings or informal notes.

The teacher in Room 4B has stated that library instruction is the responsibility of the librarian. He brings his class on a regular basis to the library to borrow books and is tolerant of part of the time being given to instruction. By talking to students, the librarian is aware of current topics of study and sometimes is able to integrate the topics in a skills lesson.

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*While the example given involves instruction, the consultative process is equally valuable in other areas, such as selection of resources, production, and evaluation.

The teacher in Room 5A has a class that includes an unusual number of emotionally immature students. She values the library visit as a needed change of scene and experience for her students, but frequently does not appear for her scheduled visit because of a crisis that has occurred. She feels that emotional growth must be emphasized before study skills learning can be effective.

The teacher in Room 6C places value on research skills. During some units, she works closely with the librarian, bringing her students to the library several days in a row. At other times, she prefers to schedule the class for brief, periodic visits to exchange books. Although she does not request book talks, she is willing to schedule her class at the librarian's suggestion to stimulate recreational reading by her students.

The teacher in Room 1D has a SMH (Severely Multiply Handicapped) class. Although some of the students are of primary school age, the teacher has never approached the librarian about the feasibility of providing library service to her class.

The librarian might chart these teachers on the assessment chart in the following way:

CLASSROOM-LIBRARY COOPERATION

V	COOPERATIVE PLANNING	2A
IV	FREQUENT CORRELATION BETWEEN CLASSROOM AND LIBRARY	6C
III	OCCASIONAL CURRICULAR RELATIONSHIP	4B
II	LIBRARY AS AN EXTRA-CURRICULAR ACTIVITY	5A
I	LITTLE OR NO FORMAL CONTACT	1D

3. Analysis

Objective, non-judgmental analysis of data follows assessment. If setting goals represents "what should be" and assessment, "what is," analysis can be thought of as "why."

Questions that should be asked include:

- Are there attitudinal factors involved?
- Is the content of the class a factor?
- Are the students in the class affecting the existing situation?
- Are there external factors involved, e.g., scheduling problems?
- Is additional data needed for analysis?

Information gathered from the answers to these and other questions can be plotted on a simple chart like the one that follows:

Inhibiting factors	Facilitating factors
(* indicates a factor that cannot be altered.)	

One of the hypothetical classes cited earlier could be charted as follows:

EXAMPLE: *WORKING WITH TEACHER 4B*

Inhibiting factors	Facilitating factors
Teacher does not see benefit of cooperative instruction. *Librarian is not aware of class units of study.* *Rigid schedule limits instructional opportunities in the library.* *Teacher and librarian have differing instructional approaches.*	*Teacher encourages regular visits to the library.* *Teacher is interested in student progress.* *Teacher and librarian have an amiable relationship.*

4. Planning

The value of systematic, objective analysis is that it enables librarians to set realistic measurable objectives for a specific period of time.

A general objective of "getting more teachers to take advantage of the library in their instruction" is too vague to measure accurately. An example of a specific, measurable, attainable objective might be: "During the first semester, the library staff will work to increase the involvement of three teachers from level III to IV, and two teachers from level II to III." (See page V-10.)

The use of a planning grid, or other written means of planning, provides specific, systematic means of obtaining the objective(s). A grid might include the following components:

PLANNING GRID			
Objectives	Activities for achieving objectives	Timetable	Evaluation
The above objectives can be broken down more finely for individual teachers. The more specific the objective is, the easier attainment becomes.	Specific activities contribute to successful attainment of objectives.		When: How:

Using Teacher 4B (refer to p. 10) as an example, the planning grid might look like this:

EXAMPLE: WORKING WITH TEACHER 4B

PLANNING GRID			
Objectives	Activities for achieving objectives	Timetable	Evaluation
To ultimately work on an integrated lesson together. (Move from III to IV)	*1. Share any library materials that deal with topics that teacher might have mentioned covering.*	*1st qtr.*	
	2. Pass on any relevant journal articles on topics he might want to share with class.	*1st qtr.*	
	3. Find opportunity to informally chat about possible book talks for his class. Fit it into his schedule (be willing to go to his classroom if possible.)	*End of 1st qtr.*	*When: During class borrowing period* *How: Librarian observation of borrowing behavior*
	4. Be sure to let him know how pleased you were to do the book talks and what you observed students getting out of it.		
	5. Suggest a possible library skills lesson that might tie in with ongoing instruction in his class.	*2nd qtr.*	*When: During, after lesson* *How: Librarian observation of student performance on library objective*

5. Implementation

While the specific activities to be carried out depend on the individual situation, it is important to consider three principles of improving the consultation process:

A. Building on strength

The time-honored strategy of beginning with a few enthusiastic teachers first, and then extending to others, is still a valid one. A successful cooperative project with one teacher on a grade level or in a department may encourage others to initiate similar projects. Such positive reinforcement builds a firm commitment and support base for the library.

B. Working toward continual progress

Individuals accept change and personal growth at different rates. It is important to recognize these differing rates and to work with others at their own level of readiness. Acceptance and support of co-workers gives them the confidence to take risks, to grow through new experiences, and to be able to make mistakes without feeling a sense of failure.

The use of a planning grid as shown on page V-14 enables librarians to maintain a perspective of progress. It provides a way for librarians to see whether they are moving toward their objectives in developing workable teacher-librarian relationships and whether any adjustments are necessary.

The planning grid also provides a total view of the improvement effort. While librarians continue to work with all members of the staff, it is important to look at the over-all effort rather than emphasizing the lack of response that may be realized with a very small number of colleagues.

C. Assuming a problem-solving attitude

Emphasizing common goals and alternative solutions is more effective than focusing on problems and their effect on the library. For example, if a class is assigned a research topic for which there are insufficient library resources and for which students have insufficient retrieval skills, two possible responses from the librarian to the teacher are:

Response 1:

> *"The topics you assigned to your class are so narrow that our library can't possibly supply enough information. And some of your students didn't even know how to use the card catalog or encyclopedia index very well. In the future, check with us before you assign topics to find out if your students really know how to use the library."*

Response 2:

> *"Some of the students who came to the library for research yesterday had difficulty locating information. If you have some time that we could meet together, perhaps we can come up with a few alternative topics. Also, if we can schedule your whole class to come to the library, I can work with the students who need some review in locating information while you work with the more independent students."*

Obviously, the second response to the problem is more likely to foster a positive working relationship in the future.

6. Evaluation

Formative or ongoing evaluation should be a continual process during planning and implementation. This type of evaluation allows the librarian to identify more or less successful activities and to make adjustments to take advantage of positive effects and to minimize negative ones. Summative or final evaluation should also take place at the end of the time period established during planning. Key questions might include:

A. What were the successful elements of the improvement effort? Why? Which of these can be replicated or continued?

B. What elements of the improvement effort did not succeed? Why? Which of these need to be revised or eliminated?

C. What should be the objectives for the next phase of the improvement effort?

NOTE: For more information on formative and summative evaluation, refer to the section on assessment/evaluation, pages XI-1-15.

Types of In-Service Activities

If in-service activities are thought of as any type of peer instruction--adult to adult--most librarians will discover that they are conducting extensive in-service programs as part of their work in the library. Using this broader definition of in-service work, the comments below are examples of librarians providing instruction for co-workers:

- "You're looking for a filmstrip on the Civil War? All of our nonbook materials have been catalogued and the catalog cards interfiled with the ones for books. Let's check U.S.-HISTORY-CIVIL WAR to see what is available in our library."
- "As your students begin looking for materials on animals, they might find this subject guide to children's periodicals helpful. We began subscribing to it last year. You'll find it very similar to the index you're used to using for adult periodicals."
- "We've been asked to update our school's selection policy. I thought perhaps it would be helpful to you, as department chairpersons, to see some of the current materials that give good suggestions for establishing a selection policy. This one, in particular, gives practical information on positive steps a school should take during this kind of process."
- "Have you used a dry mount press before? I've posted instructions on the wall behind it, but if you would like to have me work with you the first time you try it out, we can work on your project after school one day this week. Do you think others on your grade level would like to watch the process at the same time?"

As the process of consultation is encouraged and expanded, librarians will find increasing opportunities for peer instruction, as staff needs begin to emerge during discussions. While the topic of in-service work may vary greatly, the grouping for in-service activity generally falls into the following categories:

- One-to-one in-service work

  This can be the most informal and effective type of in-service activity, as librarians respond to individual needs and obtain immediate feedback from the teacher. It is also the most time-consuming if numerous requests for help are received.

- Small-group in-service work

  When it is evident that several teachers have a common need, librarians may schedule a meeting to provide instruction to a group of teachers. Determining a convenient time and publicizing the sessions to all members of the staff will provide a time-effective way to share information with all interested teachers. (If the administration has conducted a survey of faculty training needs, in-service sessions addressing these needs may be developed and librarians be involved where appropriate.)

- Steering committee meetings

  Grade level, department, and curriculum committee meetings provide opportunities for librarians to provide information to a group with common concerns. Displaying and discussing newly-received social studies materials with that department or explaining selection criteria to a committee formed to select a textbook series, are examples of effective, informal in-service work provided to steering committee.

- Total faculty in-service program

  There are times when the entire faculty must be informed of changes in policies, procedures, or resources in the library. Communication on these occasions can be made more effective if it involves everyone concerned with the change.

Elements of Effective In-Service Programs

Certain critical questions need to be answered as planning for any type of in-service activity begins. They include the following:

1. What is the purpose of the presentation?

   Since time available for in-service work is usually limited, it is important to focus on the main objective(s) and to eliminate extraneous information.

2. What does the staff already know about the topic?

   If a number of teachers have indicated that they need help in using the new laminating machine, that is sufficient information for planning. If there is a possibility of teachers having a range of knowledge about the topic, a short questionnaire can be routed to obtain data need.

3. What adjustments, if any, are needed for the particular needs of individual teachers?

   Based on the participants' needs and entry knowledge, it is possible to determine the specific background information or specific skills that must be included in the in-service session.

4. What is the best format for the presentation?

   Ideally, in-service programs should provide opportunity for participants to have "hands-on" experience. Motivation and retention are increased when participants have a chance to practice new skills immediately after an explanation or demonstration.

   When the size of the group, the nature of the information, or the time allotted limit the opportunity for application, i.e., brief announcements at faculty meetings, a modified means of application might include sample forms, diagrams of collections that have been relocated, or other visual reminders that reinforce the verbal explanation.

5. How can presentations be made more exciting?

   Visual aids in the form of transparencies, charts, and other types of media add variety to and increase the understanding of information being delivered.

   Varying the configuration of the group tends to make the presentation more interesting. For example, dividing a large group into smaller work groups increases the involvement and participation of individuals.

6. How can resource speakers be used effectively?

Resource speakers can serve an important role in providing interesting and informative in-service sessions. Their effective use, however, requires even more systematic and careful planning for librarians than when the librarians themselves will be presenting the material. Whether the resource speakers are district or state educational specialists, speakers from other educational institutions, community resources, or vendors, the coordinator and the resource speaker should discuss and agree upon the following:

- the purpose, topic, and objectives of the presentation
- the time and place of the meeting
- the time allotted to the speaker
- special equipment, materials, or facilities needed by the speaker, e.g., overhead projector, pictures to be laminated, room-darkening capabilities
- the number of participants involved
- directions to the school, parking lot, and meeting place.

When the essential points have been determined and understood by both the librarian coordinator and the guest speaker, the coordinator should follow through with a written statement to the speaker as soon as possible. Librarians may need to work closely with resource people in order to assure that the presentation links the resource person's expertise with school needs.

7. How can the effectiveness of the in-service program be measured?

Brief presentations may require only the mental evaluation of the in-service leader. Obviously, if teachers begin to use the resource material introduced at a faculty meeting, the presentation was successful.

If the in-service session is more formal, a simple but specific and systematic evaluation is helpful for future planning. The following form is an example of such an evaluation.

IN-SERVICE EVALUATION FORM

1. The workshop met its objectives:

	Low				High
a.	1	2	3	4	5
b.	1	2	3	4	5

2. What are the major things you gained from this workshop?

3. If you could change anything, what would you change?

4. Please check (✓) one comment that fits you most closely at this time:

_____ I feel I have learned enough about ____________________ ____________________ to implement the idea.

Comments: ____________________

_____ I feel I have learned enough about ____________________ ____________________ to be able to implement 2 or 3 things I learned in the workshop.

Comment: ____________________

_____ I feel I have become aware of the real possibilities of __________ ____________________. I'd like to try out 1 or 2 things, but I may need some help.

Comment: ____________________

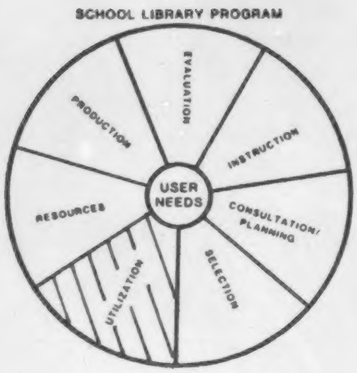
5. Other comments:

NOTE: Other related principles for effective instruction may be found in Library/Study Skills Instruction in Hawaii's Schools: A Guide for Teachers and Librarians (Hawaii: Department of Education, 1982).

Summary

The process of consultation may often be one of slowly drawing more staff members into active involvement in the school library program, of continually working toward effective communication with teachers and administrators, and of constantly seeking various ways of facilitating librarian-teacher-administrator teamwork. The rewards of active efforts to improve and increase consultation with others are those of seeing many components of the library program enriched and expanded by the commitment and support of the total school staff.

SERVICES: Utilization



Utilization

FOCUS

This section includes the following aspects of library utilization: (1) public relations, (2) ideas for promoting library use, and (3) ideas for developing maximum use of library resources.

Public Relations

Optimum usage of the library by students and teachers is the goal of every librarian. A two-pronged approach to this goal might be the use of public relations to 1) promote library usage, i.e., get those outside to want to come in, and 2) work toward full utilization of resources, i.e., ensure that once in the library, the match between the right material and the right person occurs and that the experience is so positive the user wants to return.

WHAT IT IS

Public relations has two key focal points - image and people.

Librarians can gain some awareness of the effectiveness of their public relations efforts by seeking answers to the following questions: "What do people think of this library? What kind of image does it have?"

Public relations consists of:

1. knowing clearly what the librarian's role is, what is being done in the library, why it is being done

2. planning and organizing to tell about the library's efforts to users and potential users.

Essentially, public relations efforts try to project a positive image with emphasis on the library being a place that helps people. It includes not only the "com[illegible] to get people into the library but also the "we want you to come again" assistance to those in the library.

In a very practical sense, public relations is something librarians do every day. In addition to formal communication, e.g., a memo, answering a student's inquiry or planning a book fair are examples of public relations. Whether librarians decide to promote their libraries consciously or not, it must always be remembered that some sort of image projection is occurring.

SOME HINTS TO GET STARTED

- Find the library's public relations needs by doing some form of assessment, e.g., a survey or just asking questions of students and teachers. This step is critical as a preface to being able to tell the story of the library in such a way that non-users become attracted and users connect with needed resources. (See page XI-5 of assessment/evaluation section for an example.)

- Another hint for getting started is to begin with short-range goals, immediate things that can be done in one-three months. At the same time, set a concurrent goal to come up with medium or long-range plans within three-six months. Working this way provides a sense of accomplishment while working on the less tangible but highly necessary long-range plan.

> EXAMPLE *of short-range goal: Signs can be made to help the user. They create a highly visible way of letting patrons know that the library staff wants to serve.*
>
> EXAMPLE *of medium-range goal: Rearrange library so that it is more functional. Create a flow chart of traffic patterns in the library to see if furniture and equipment are placed appropriately. Little flaws become very noticeable when you make a chart.*

NOTE: Refer to the facilities planning section (pages IX-35-49) of this document for more information.

IDEAS FOR PROMOTING LIBRARY USE

The following suggestions are a compilation of ideas from practicing school librarians, the American Association of School Librarians' School Library Development Project, and "PReference," a publication by Jan Kagehiro and Doreen Sera presented at the Hawaii Association of School Librarians Conference, November 7, 1981.

Personal Considerations

- Be thoroughly familiar with your school goals and curriculum.
- Formulate objectives for the school library that implement these school goals.
- Read and re-read Media Programs: District and School, ALA and NEA, 1975.
- Read and re-read Goals for School Library Media Programs: Guidelines for Schools in Hawaii (DOE, 1972).
- Be alert and receptive to new trends in school library procedures.
- Be accessible to teachers and students.
- Develop for yourself the role of "materials specialist" as you work with faculty and students in many areas.
- Resolve to streamline or eliminate time-consuming and non-essential routines.
- Establish good rapport and credibility with school personnel.

Suggestions To Attract Students

1. Communication

   - Spread news about library activities through the school newspaper, daily bulletin, student council.

   - Send flyers to classrooms about special events, displays in the library so that students are getting positive communication from the library in addition to overdue notices, rules and regulations notices.

2. Displays

   - Borrow from classrooms, students or outside sources exhibits which would be of interest to students and display them with appropriate learning materials.

   - Set up occasional displays about special library events in other places in the school, e.g., the cafetorium or office.

   - Create "involvement" bulletin boards, e.g., question-and-answer displays, giant crossword puzzles.

3. Activity Ideas

   - Book sales/swaps

   - Book clubs, especially on the secondary level

   - Contests

     Trivia/current events contest using library resources to find answers; book writing contest with the winner having book copyrighted; library logo contest; book promotion contest--students promote a book of their choice by designing, e.g., posters, dioramas. Prizes, such as gift certificates, can be tied in to the theme.

   - Class puppet shows/plays based on library materials

   - "Bring in a friend" promotion

   - Lunch hour films

   - Guest speakers/demonstrators

     Speakers--representing various careers such as airlines, athletics, TV stations, animal experts from the zoo, aquarium, Sea Life Park, pet shop; or representing various organizations such as museums, youth groups.

     Demonstrators, e.g., hair styling, photography, lei making, cartoon drawing.

   - Bulletin board displays of candid photos of students using the library

- Miscellaneous projects - carving pumpkins, hatching chicks - to promote use of the library for research

- Library T-shirts

- Fairs

  Book Fair

  Game Fair--a potpourri of student-created games, some of which are library skills based, e.g., card game based on Dewey Decimal System, a timed race to separate author/title/subject cards; a "kissing" booth where participants get a search task in the library and receive a candy kiss if successful; and word "Hangman" based on using dictionaries.

  Career Fair--a display of career-related materials. Search for community resource people willing to speak or bring in items to exhibit.

- Read-In--an uninterrupted sustained silent reading session in the library.

- Suggestion box--place the box in a prominent spot and encourage students to contribute ideas and suggestions to improve the library and its services. If school-wide activities are suggested, route them to the Student Council. Share good suggestions for the library with classes.

4. Working Together

   - Student Library Club to assist not only with clerical tasks but also to help plan and implement creative activities like contests, displays, book fairs and communication devices, e.g., flyers, book marks, signs.

   - Student Council to assist in matters involving student government, e.g., provide input into guidelines for student behavior in the library.

Suggestions To Attract Teachers/Administrators

1. Communication

   - Encourage teacher sharing of topics being studied in the classroom.

   - Notify school staff about materials which are of interest to them.

   - Route copies of the table of contents of newly arrived professional journals and books.

   - Route publishers' brochures, catalogs to appropriate teachers, department heads.

   - Help staff become aware of library services, policies and procedures through inclusion of information in the school handbook.

- Remind staff of services through occasional brightly colored flyers, newsletters (see samples on pages VI-6-7).

- Develop a future assignments form to give tachers the opportunity to systematically touch bases with you as needed (see sample on page VI-8).

- Ask for time as appropriate on agendas of faculty meetings, department or grade level meetings.

- Participate in faculty in-service education meetings, curriculum planning meetings.

- Use informal notes, talks in the hallway to keep in touch.

- Share statistics, e.g., increase in circulation, consultations with teachers, with staff in an interesting way. Percentage changes are more impactful than actual figures, and longitudinal changes over the years will enable staff to see growth or areas of need.

2. Displays

- Place a few new books with brief annotations attached in a teachers' lounge with a convenient box nearby for a teacher to place completed borrower's card.

- Take a few new items to put on display at faculty meetings, department or grade level meetings. (Space permitting, persuade principal to use the library for these meetings so that displays are even easier to handle.)

3. Activity Ideas

- Plan an orientation for new teachers or teachers desiring a "refresher."

- Provide a fall display of new materials received over the summer, e.g., library materials, sample textbooks, preferably with refreshments available.

- Plan an orientation or refresher meeting on the use of new and old audiovisual equipment.

- Plan a meeting showing the proper care and maintenance of equipment.

CASTLE HIGH SCHOOL LIBRARY

WE ARE SEARCHING FOR EXHIBITS FOR THE LIBRARY SHOWCASE. YOU ARE INVITED (AND ENCOURAGED) TO DISPLAY STUDENT AND/OR CLASS PROJECTS IN THE LIBRARY. IT'S A GREAT WAY TO PUBLICIZE YOUR COURSE FOR PREREGISTRATION.

IF YOU HAVE ANYTHING YOU WOULD LIKE TO DISPLAY NOW OR IN THE FUTURE, PLEASE COME IN AND SIGN UP ON THE CALENDAR.

The Librarians

Year
of the
Rooster

CASTLE HIGH LIBRARY/MEDIA CENTER BULLETIN

DISCARDS

The library will be moving all materials and equipment this summer in preparation for the removal of asbestos in our ceiling. Therefore, please keep all discards in your classrooms until further notice.

KANEOHE PUBLIC LIBRARY

Mrs. Mary Piette, the new Kaneohe Young Adult librarian visited us last week. She is urging us to use their services. She has also offered to do book talks in the Language Arts, SLEP, the Title I classes. We urge teachers to contact us so that we could help you make arrangements.

VIDEOCASSETTE RECORDERS

If all goes according to schedule, the Media Center will be getting two videocassette recorders this semester. The equipment is purchased under a Statewide replacement plan. The additional equipment should make ETV scheduling easier. We will notify you when the new equipment arrives.

CAREER INFUSION KITS

The Occupational Awareness mini-brief packets have arrived and will be processed shortly. With the infusion of these mini-brief packets into the classroom, students can understand the value of studying and excelling in subject matter, and the interrelationship of school subjects. The mini-briefs in each packet cover a full range of occupations requiring entry level training to the Ph.D. for each subject area as the occupations apply.

NEW MATERIALS

Teachers have been finding it worthwhile to visit frequently to check up on new materials which might have arrived. Here are some recent additions to our collection.

Call no.	Author	Title
538	Selsam	Mimosa, the sensitive plant
613.71	Levy	Conditioning for the high school athlete
671	Tubby	Working with metal
694	Perry	The practical carpenter
728	Duly	The houses of mankind
736.9	Takahama	Origami for displays: ornaments
746.3	Corny	Navajo pictorial weaving
796.21	Phillips	The complete book of roller skating
797.56	Backmann	Sky diving
H	Hinton	Tax

Month ______________________

Teacher ______________________

FUTURE ASSIGNMENTS FORM

Future assignments (primarily for this month) that will require use of library materials in the classroom and/or student use of the library.

Approximate dates	Brief description of assignment (for example, list of concepts to be learned or specific areas to be covered, or copy of plans that can be loaned for a day or two, etc.)

Library Materials Needed:

☐ Request materials on above assignment to be sent to classroom by __________ date

All media (books, fs, records, tapes, pictures, etc.) will be sent unless otherwise specified. ____

☐ Request materials on above assignment be placed on reserve in library

from ____________ date to ____________ date

Length of circulation desired for reserve materials:

☐ for library use only

☐ for overnight circulation

☐ specifically any other length desired....1 week, 3 days, etc.

☐ Request time for students to use reserve materials in library

Date ____________ Time ________ No. of Students ____________

Date ____________ Time ________ No. of Students ____________

Date ____________ Time ________ No. of Students ____________

Date ____________ Time ________ No. of Students ____________

☐ Request time for students to use library for following purpose __________

____

Date ____________ Time ________ No. of Students ____________

4. Working Together

- Arrange for time to discuss your library program and objectives toward which you are working with administrator and teachers via department or grade level meetings.

- Keep administrator informed about library activities.

- Confer with administrator concerning appointing a library or media committee to work with you on media program and problems.

- Bring the faculty into your planning through a library or media committee.

- Work to become a member of departmental or grade level chairperson committees.

- Participate on curriculum committees as appropriate.

Contacts With Parents/Community

1. Communication

- Write articles for school/PTSA newsletters about interesting library activities.

- Send letters home with children borrowing books for the first time so that parents can share this milestone with their children.

- Have students design attractive brochures listing books they have read for a period of time, to share with parents and also bring home one of the books on the list to read to parents.

- Send happy grams or notes of commendation for good things students do in the library.

- Confer with parents or parent groups to inform them about the library program or about good books to share with their children.

- Provide summer reading lists.

2. Activity Ideas

- Have the library open on Open House night and try to arrange to have the coffee served there so that people are sure to drop in.

- Have a shelf set aside for paperbacks donated by parents and faculty. These may be borrowed on an honor system.

- Use parents and other community resources for special library talks, e.g., oral history, plantation life. Provide a display with book and nonbook materials to publicize the event.

3. Working Together

- Work with parent volunteers in providing library services.

Ideas for Developing Full Utilization of Resources

Once the user is in the library, it is critical that efforts be directed at ensuring the match between the right resource and the right person and that the experience is so positive that the user will want to return. This section will discuss ways to facilitate this match as seen through the eyes of the user.

USER NEEDS AND LIBRARY ASSISTANCE

Step 1: The Face of the Library

The user needs to know 1) which building is the library and 2) when it is open.

Devices to assist might include:
- sign on the library
- hours posted so they can be seen from the outside
- hours, etc., listed in the student handbook
- periodic reminders in the daily bulletin

Step 2: Entrance or Foyer

The user needs to 1) feel welcome and 2) have simple directional questions answered.

Devices to assist might include:
- an introductory display
- floor plan
- directional signs

Step 3: Index Areas

The user needs to know where keys to information such as the card catalog and Readers' Guide to Periodical Literature are and to have assistance with their use.

Devices to assist might include:

- simple instructional signs attached to the card catalog.
- signs that indicate what symbols are used in the card catalog.
- chart of popular Dewey Decimal numbers. (One can be quickly made from a cartoon example in the Technical Assistance Center Clip Art packet.)
- search strategy tools readily available, e.g., a picture card catalog for the student who is not yet an independent reader, subject heading indexes, pathfinders[1].
- many guide cards in the card catalog for all the frequently requested subjects to facilitate users finding their topics more quickly.

Step 4: Circulation Area

The user needs to know 1) rules and procedures for checking out materials and 2) any special services, such as being able to reserve a book, or materials in special collections also available.

Devices to assist might include:

- instructional signs
- informational signs
- brochure

The user also needs borrowing privileges that are fair and not unduly restrictive.

Procedures to assist might include:

- borrowing rules that have been formulated with input from students and teachers through school communication channels such as the student council and department or grade level chairperson committees. It is a generally sound principle to involve those whom a decision will directly affect so that there is a sense of ownership and commitment to decisions made.

- when considering changes in library procedures, whether they be borrowing rules or other procedures, it is critical to think of possible positive or negative effects of the change on all possible target groups.

The following device may be of assistance:

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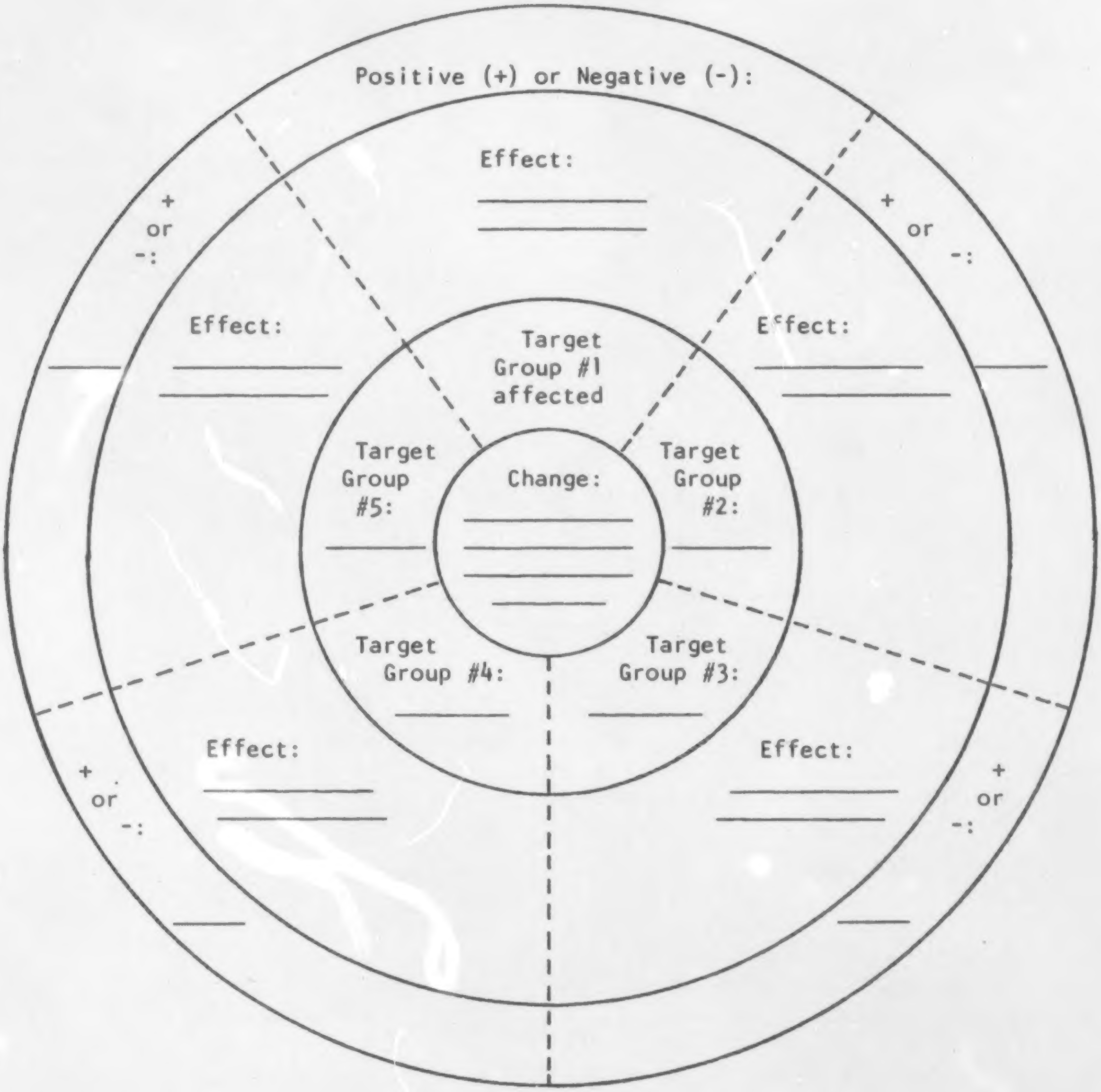
[1] Refer to Library/Study Skills Instruction in Hawaii's Schools: A Guide for Teachers and Librarians (Hawaii: Department of Education, 1982), pp. 204-208 for additional information about pathfinders.

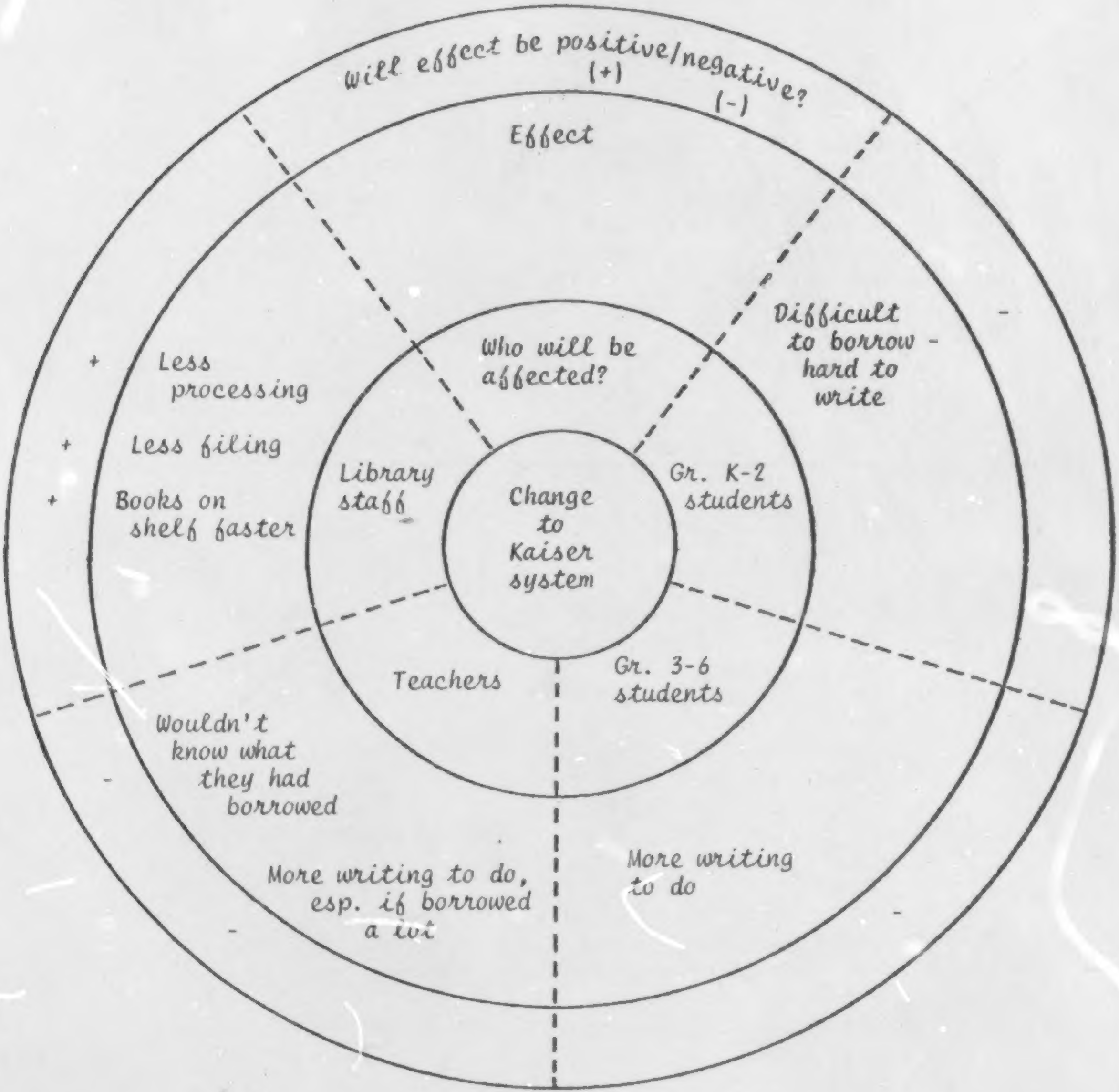

Positive (+) or Negative (-):
Effect:
+ or -:
Effect:
+ or -:
Effect:
Target Group #1 affected
Target Group #5:
Change:
Target Group #2:
Target Group #4:
Target Group #3:
Effect:
+ or -:
Effect:
+ or -:

Effects of Change Wheel*

The major point to remember is that if a change in library procedure has a positive effect only on the library staff but negative effects on major users--students and/or teachers--that change will at best probably reduce the positive image of the library and at worst create resentment and decreased library usage among major users. See the following example.

*Adapted from a visual by Ruth Nakasone.

EXAMPLE


Will effect be positive/negative?
(+)
(-)
Effect
Who will be affected?
Change to Kaiser system
Library staff
Gr. K-2 students
Gr. 3-6 students
Teachers
+ Less processing
+ Less filing
+ Books on shelf faster
Difficult to borrow - hard to write -
More writing to do -
More writing to do, esp. if borrowed a lot -
Wouldn't know what they had borrowed -

Comments on above example: Although the effects of converting to a Kaiser circulation system appear positive for the library staff, there are negative effects evident for teachers and students in an elementary school. A librarian in this situation would need to seriously consider the feasibility of such a change.

Step 5: Reading, Listening and Viewing Areas

The user needs to 1) know where listening and viewing can take place, 2) understand how to use the equipment properly, and 3) also be enticed by possible books to read or filmstrips to view.

Devices to assist might include:

- displays of books and nonbook materials on certain subjects, books and nonbook materials on the same subject, or even the same title in different formats.
- directional signs indicating location of listening/viewing areas.
- instructional signs in the carrels on proper use of audiovisual equipment (possibly station library monitors in the area during recesses to assist younger students in use of nonbook items).
- orientation and instruction in small groups so students will be able to operate various audiovisual equipment successfully.

Step 6: Collection Area

The user needs to 1) find materials easily on shelves and 2) be referred to other related materials as appropriate.

Devices to assist might include:

- end-of-shelf section signs.
- Dewey Decimal section signs (one library included a description of the subject along with the Dewey number on the sign).
- labels for each shelf.
- call number labels on each book and nonbook material.
- cross references to related materials (a simple way to do this is to cover an old, discarded book or a block of wood with bright contact paper and put the cross reference on the spine).
- arrangement of materials kept continuous as much as possible so that flow of alphabetically and numerically arranged materials is natural and logical.
- directional signs wherever there is a break in the shelving, e.g., because of a stairway, so that the user can figure out the continuity.
- Dewey Decimal summary chart at appropriate places, e.g., 600's summary at the end of the 600 shelf.

Signs can also be used to inform users about library operations--what librarians do and how libraries operate.

ADDITIONAL CONSIDERATIONS TOWARD DEVELOPING FULL UTILIZATION

NOTE: Refer to the chapter on facilities planning, pages IX-36-41, in this document for additional information.

Organization of Resources

There are numerous alternatives to arranging a library. Keep the user in mind in any arrangment. Designing a simple chart that shows the flow of traffic within the library would be useful. Librarians who have been in a library for a number of years may obtain fresh insights by asking new students, new teachers or new administrators what they are finding easy to locate in the library and what is giving them difficulty.

Things to look for:

- Check the picture book section to be sure books are not placed on shelves too tall for the general picture book user.
- Since very young users are also interested in specific subjects, e.g., cat, dog, "I-can-read" stories, arranging to place these books in displays in the picture book area will highlight books that are otherwise an invisible part of an alphabetical arrangement of resources.
- The importance of signs to help users figure out the organization of resources cannot be overstressed.
- Place materials, including nonbook, in an area that is readily accessible to students.

NOTE: Assistance is available from School Library Services and Technical Assistance Center to help librarians in rearranging resources or developing an audiovisual center. It frequently is helpful to bounce ideas off another person, particularly one who can share ideas of what librarians are doing statewide, before making major moves.

Library Scheduling

Scheduling should be based upon providing the most positive effects feasible for student users. In addition, certain DOE guidelines need to be observed, particularly those dealing with the opening and closing of school libraries during the school year.

a. Opening

The Superintendent's memo of March 28, 1974, includes guidelines that are still in effect (see page VI-17).

b. Closing

The Superintendent's memos of June 10, 1969 and August 13, 1971 include guidelines that are still in effect (see pages VI-18-19).

"Open until the last day of school" may be interpreted to mean that:

1) Students may use library materials in the library until the last day of school.
2) Circulation of materials to students may cease approximately by the end of May. This still allows sufficient time to track down materials that are outstanding.
3) Circulation of materials to teachers should continue as close to the end of the school year as possible.

NOTE: See page X-46 for suggestions about taking inventory even when the entire collection is not back on the shelves.

c. Weekly Scheduling

1) Secondary schools generally employ a flexible schedule with teachers signing up to bring classes or being allowed to send small groups of students for independent work without prior notice. Because it is easy for a teacher to become very busy with classroom matters, active public relations initiated by the librarian is critical. (See page VI-4 for Suggestions to Attract Teachers/Administrators.)

2) Elementary school library schedules tend to range from fixed schedules to flexible schedules. Most librarians seem to prefer a combination of the two using part of the time for a fixed schedule to accommodate every class at least once every week or two weeks, and the rest of the time for flexible scheduling of individuals, small groups, or classes with special needs. Many librarians permit responsible individuals or small groups to work independently in the library while a class is also present.

STATE OF HAWAII
DEPARTMENT OF EDUCATION
P. O. BOX 2360
HONOLULU, HAWAII 96804

OFFICE OF THE SUPERINTENDENT

March 28, 1974

MEMO TO: DISTRICT SUPERINTENDENTS and PRINCIPALS

FROM: for TEICHIRO HIRATA, Superintendent Albert H. Miyasato

SUBJECT: School Library Media Center Readiness Statement

At the March 12, 1974 meeting of the superintendents' group, guidelines on what constitutes school library readiness on the opening day of school were discussed. The following statement was subsequently approved:

1. The school library media center, with the exception of a reasonable backlog of unprocessed materials, should be so arranged and ordered that the library materials can be conveniently used from the first day of class.
2. Scheduling use of the library, processing of accumulated mail, establishment of statistical systems, policy procedures discussion, marking of the school calendar and similar library duties should be done as expeditiously as possible to meet necessary deadlines.
3. Invoices of summer deliveries, especially for textbooks, should be processed before the opening of the school year. Provision should be made for the processing of such invoices within 7 days of receipt. (See VI-3 of the Business Office HANDBOOK.)

This will give principals assistance in determining school opening readiness and in seeing if the school staff has met the minimal requirements. The above guidelines are intended for statewide implementation this summer.

cc District Library Liaisons
Assistant Superintendents

STATE OF HAWAII
DEPARTMENT OF EDUCATION
DIVISION OF LIBRARY SERVICES
OFFICE OF THE STATE LIBRARIAN
P. O. BOX 2360
HONOLULU, HAWAII 96804

June 10, 1969

MEMO TO: District Superintendents

F R O M: Ralph H. Kiyosaki

SUBJECT: School Librarian Differential

The differential for school librarians was left unchanged by the Fifth State Legislature.

A memo issued in May 1, 1967 to clarify the action of the Board of Education in January 1, 1966 in regard to the differential of school librarians is hereby rescinded.

Effective September 1, 1969, school librarians shall be expected to open the school library the first day of school and shall keep the school library open until the last day of school. It will be each principals responsibility to see that this time schedule is observed and to work with his school librarian to accomplish this objective.

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STATE OF HAWAII
DEPARTMENT OF EDUCATION
P. O. BOX 2360
HONOLULU, HAWAII 96804

OFFICE OF THE SUPERINTENDENT

August 13, 1971

TO: Assistant Superintendents, District Superintendents and Principals

FROM: Teichiro Hirata
Deputy Superintendent

SUBJECT: Clarification of Mr. Ralph Kiyosaki's June 10, 1969 Memo, "School Librarian Differential"

We have received inquiries regarding the work year of librarians as discussed in Mr. Ralph Kiyosaki's June 10, 1969 memo, "School Librarian Differential" (attached).

The following are intended to clarify the attached memo:

1. This memo ("School Librarian Differential") does not require librarians to report to work one week prior to the opening of school. It does require that the school libraries be "open on the first day of school until the last day of school."
2. School librarians are expected to prepare for the "opening" of their libraries, such that pupils and teachers may utilize the facilities of the libraries and the services of the librarians from the first day of school until the last day of school.
3. Principals are responsible to see that the above time schedule is observed.

TH:TS:fkh

Attachment

Community Resources

Since no library will ever be totally self-sufficient, librarians will need to be alert to resources within the community that will assist in supporting instruction. In addition to the traditional ones, such as the public library, librarians will find a wealth of information in community agencies, government agencies, parents and other community people. As computer technology becomes more widespread, the availability of resources will be multiplied many times by the accessibility of state and national data banks for information.

Library Newsletters

Some helpful hints:

a. Always be positive! Problems and concerns are best dealt with by talking only to those involved, not your total audience.

b. Maintain high quality. Proofread carefully, avoid overcrowding the page, include attractive clip art when possible.

c. Keep a file of ideas and notes whenever you run across something that might be of interest to teachers, e.g., free materials available locally, reference to an interesting article in a professional journal, ideas garnered from professional meetings.

d. Use a tear slip whenever possible. If you locate it on the second page, you encourage teachers to read further.

e. Keep it short. Teachers are busy people, too.

f. Keep an archive or historical file as a good record of your library program.

Displays and Exhibits

Though the previous section indicated situations where displays were appropriate, this section is designed to assist the reader with information about creating effective displays.

To create a friendly and inviting atmosphere in the school library, certain decorative devices may be used. A few selected posters, book jackets or pictures mounted on attractive mats of colored paper will catch the patron's attention. Framed pictures should be chosen carefully and selected for meaning as well as for artistic purposes. Framed pictures of students' art work always attract the attention of fellow students and establish pride and confidence in the student artists.

a. Functions of Media Displays and Exhibits

   1. To stimulate students' interest in media resources.

   2. To stimulate students' interest in reading.

3. To inform pupils and teachers of media facilities and to make them aware of the treasures to be found in the library through the publicity of media such as books, periodicals, pamphlets, films, and audiotapes.

4. To publicize quotations, news items, and information, or to teach attitudes and routines.

5. To enhance the appearance of the school library since colorful displays on bulletin boards or bright, meaningful posters add to attractiveness and atmosphere.

6. To produce variety in the school library through frequent change of displays and exhibits, thus stimulating greater interest.

b. Principles of Good Displays and Exhibits

Displays and exhibits should be entertaining, instructive and informative. Their effectiveness depends upon:

- Purpose
- Preparation
- Timeliness
- Frequent change
- Attractiveness to the mind and eye
- Simplicity
- Location
- Relation to units of work, books, etc.
- Use

NOTE: Assistance is available from the Technical Assistance Center in this area. TAC staff members are ready to help with graphics and hands-on production of attractive and meaningful displays.

Summary

To view the specific ideas and suggestions in this section as part of a cohesive whole, librarians should keep in mind that "a program of image projection should be designed to improve and correct the image individuals have of the media center. It cannot be used to create a false image or one that glosses over glaring faults and limitations."[2]

---

[2] Cosette Kies, Projecting a Positive Image Through Public Relations (Chicago: American Library Association, 1978) p. 55.

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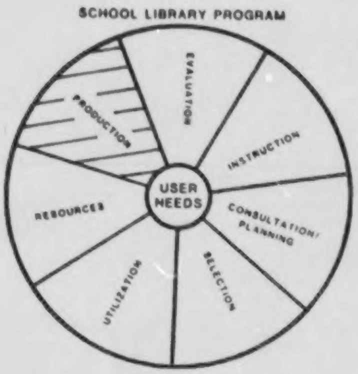
SERVICES: Production



Production

FOCUS

This section includes the following aspects of production: 1) suggestions for getting started; 2) sample media projects; and 3) facilities for production.

Today's students bring with them a wealth of information; however, they need to have experiences which will help them develop skills in expressing and communicating their thoughts in different and imaginative ways. The library can help students gain insight into the use of various media forms as a means of creatively expressing and communicating knowledge and ideas.

Suggestions for Getting Started

The following helpful hints might be considered starting points for providing students with successful experiences in the production of instructional media:

1. Work with a classroom teacher who is interested in having his/her students involved in the production of instructional media for class related projects. Work with small groups of students--it may be easier at first.
2. Make a presentation to the class after the project has been decided upon by the teacher and students. If at all possible, have examples to show; the best examples are those produced by students.
3. Inform students of existing equipment, supplies, and facilities to ensure that their projects do not exceed the known limits of what the library can realistically provide.
4. Work with the teacher to decide how much time will be needed for students to complete their projects. Set up a schedule with certain numbers of hours a week so that maximum assistance can be provided to students within the perspective of the total library program.
5. Assist students in the production of their projects and work with the teacher to provide students with encouragement and to check on their progress.
6. Remind students that media should enhance ideas being communicated ("not doing production for the sake of production").
7. A class may be divided into groups with each one using different media for specific needs. With limited supplies and time, this approach will at least ensure that the class as a whole is exposed to a range of media.

8. Involve the school administrator to help him/her develop a better understanding of what media materials students use in their projects and what they will need in the future to produce similar projects.

Sample Media Projects

On the following pages are different types of media-oriented projects that may be used with a wide range of students. The table below helps the reader to know where to find a specific activity. The projects in this manual are meant to provide a representative sampling of ideas. They do not exhaust the possibilities that might be thought of by the creative instructor and student! In addition, the bibliography at the end of this chapter suggests titles which would give more in-depth treatment on the operation and production of various equipment and media forms.

TABLE OF SAMPLE MEDIA PROJECTS

	Project	Page
1.	How to make a movie roll	VII-3
2.	How to make puppets	VII-5
3A.	How to use a tape recorder	VII-16
3B.	How to tape a story	VII-16
4A.	How to use a filmstrip projector	VII-19
4B.	How to make a filmstrip	VII-19
5A.	How to use an overhead projector	VII-26
5B.	How to make transparencies	VII-26
6.	How to produce a slide-tape presentation	VII-33, XII-8-25
7.	How to create a videotape production	VII-34

1. HOW TO MAKE A MOVIE ROLL

OBJECTIVE: To have students design and create their own movie rolls based on selected stories for book reports.

MATERIALS:

Empty facial tissue boxes
Magic mending tape
Chopsticks
Paper
Crayons, felt pens
Pencils
Scissors
Student activity sheet:
"How to make a movie roll"

NOTES TO THE LIBRARIAN/TEACHER:

Before the lesson

1. Ask teachers to have needed materials gathered in advance. The librarian may be able to supply paper but the rest of the items need to be brought from home or the classroom.

2. Students must come prepared with stories they have read for their book reports that they wish to recreate in the form of movie rolls.

Notes on using the student activity sheet

1. Go over steps on the student activity sheet (see page VII-4) carefully with students before having them proceed.

2. To speed up the process, help students make their holes in the boxes by going around and cutting "X" marks for the holes with craft knife.

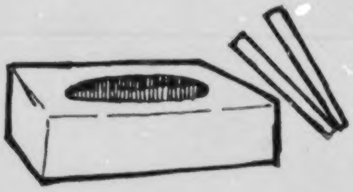
3. The final step is the most difficult for many students. To make this task easier, help students open the tops of their tissue boxes so they can ease their rolls into the box, inserting bottom ends of the chopsticks first and then the tops. Students can then glue or tape back the tops of their boxes.

How to Make a Movie Roll

Step 1.

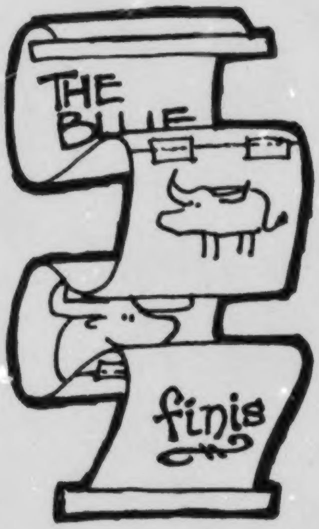
Think of the sequence of the story - what happened first, what happened next, and next?

Step 2.



Find an empty facial tissue box (the type with a hole in the middle) and a pair of chopsticks.

Step 3.



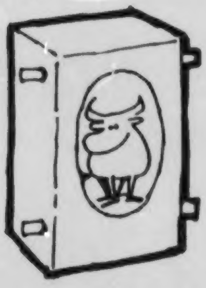
Draw and color pictures showing the sequence of events in your story.

Don't forget to write a title.

Join each picture with magic mending tape.

Then, join all the pictures to your chopsticks with tape.

Step 4.



Make two holes at the top and bottom of the tissue box.

Place your "rolled" up pictures into the box.

Materials Needed: Facial tissue box, magic mending tape, chopsticks, crayons, pencil, scissors

2. HOW TO MAKE PUPPETS

NOTES TO THE LIBRARIAN/TEACHER:

In General

Puppets can spark a fresh and creative learning experience. They can be used to discover ideas and concepts in an unstructured, free manner; or they can be used in a more structured way to introduce or reinforce specific teaching objectives.[1]

Types of Puppets and Stages

There are numerous types of puppets and puppet stages that you can construct depending on your purpose and the amount of time and resources available.

A few of the puppet possibilities include:

- Box puppets
- Paper cup puppets
- Stick puppets
- Paper bag puppets
- Sock puppets
- Lap puppets
- Papier mache puppets
- Finger puppets

Stages can also come in many forms:

- Store-bought or ready-made stages
- Makeshift box-stages (made from washing machine, television or refrigerator cartons)
- Tables turned on their sides with scenery taped to the fronts
- Instant chair stages (sticks covered with fabric and stretched between the backs of 2 chairs)
- Table tops (with puppeteers seated)
- Lap theatres made out of sturdy cardboard boxes

Tips on Making Puppets with Children

1. Strive for simplicity. The younger the child, the simpler the construction procedures should be.

2. Be prepared. Gather materials in advance. Check out equipment used (need for good pair of scissors, etc.).

3. Use tables for construction. Frequently used materials such as glue, crayons, tape, and scissors should be within arm's reach. Secondary materials and tools should be kept on another table.

---

[1] Information on this page comes largely from: Tamara Hunt and Nancy Renfro, Puppetry in Early Childhood Education (Austin, Texas: Nancy Renfro Studios, 1982).

4. Avoid tools or scissors with sharp points if working with very young children.

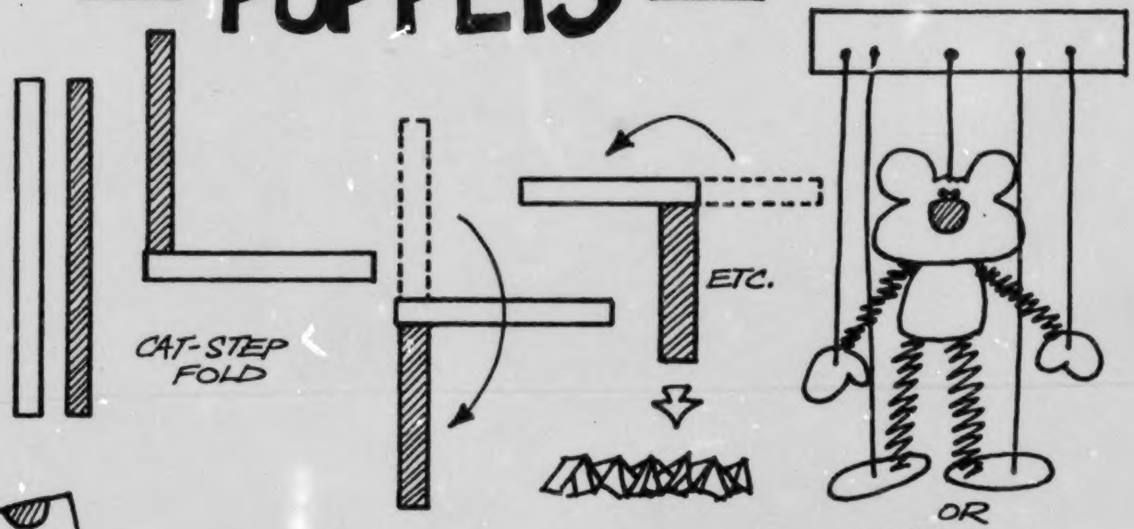
5. Popular coloring media include crayons, felt-tipped pens, stamps, and stick-ons.

6. Teach students to share the responsibility of setting up and clearing after each session. This includes learning how to properly use and care for tools.

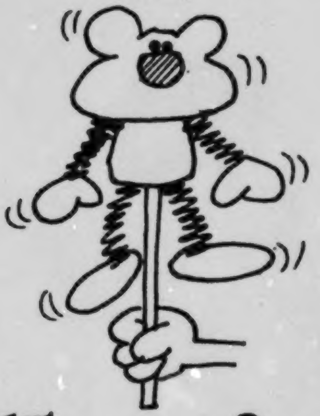
Idea Sheets

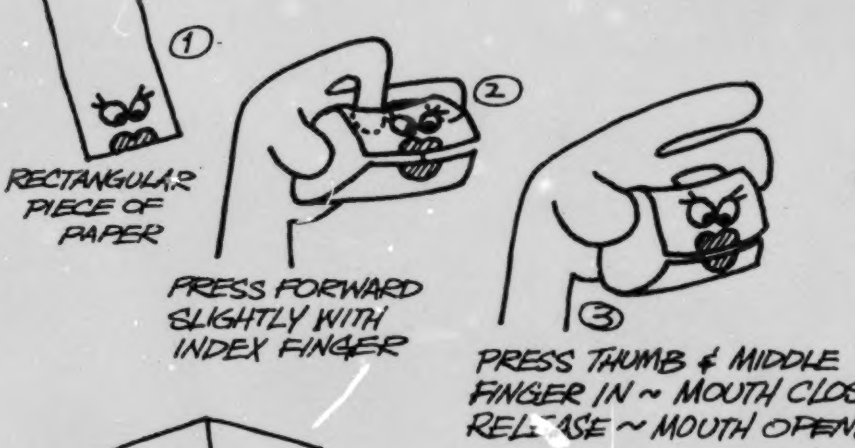
The following pages include idea sheets for making various kinds of puppets and puppet stages. These may be used by the librarian or teacher to teach students how to make a certain type of puppet or stage; or they may be used as handouts to students with additional and more specific instructions on how to make particular items. For more detailed information, use one or more of the "puppet" sources cited in the bibliography at the end of this section.

— PUPPETS —



OR

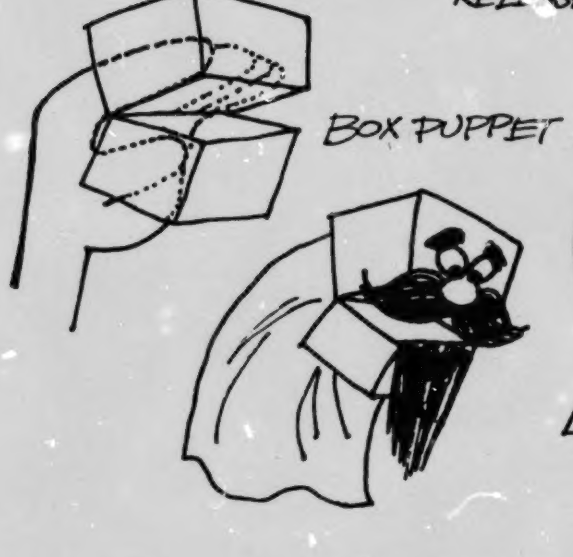




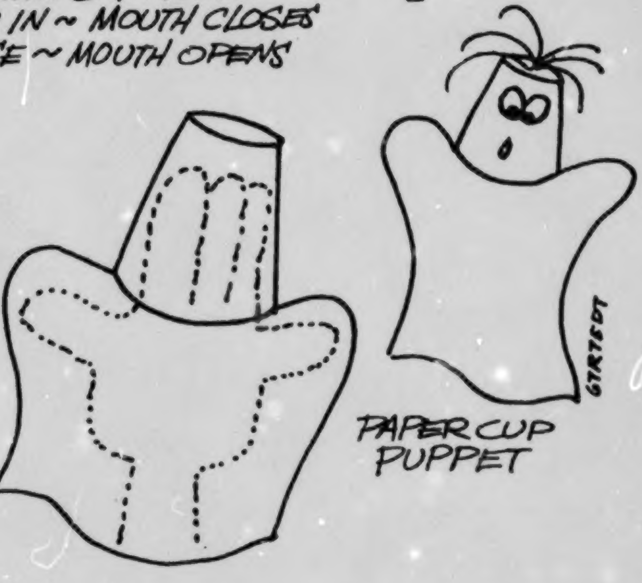
RECTANGULAR PIECE OF PAPER

PRESS FORWARD SLIGHTLY WITH INDEX FINGER

PRESS THUMB & MIDDLE FINGER IN ~ MOUTH CLOSES
RELEASE ~ MOUTH OPENS



BOX PUPPET



PAPER CUP PUPPET

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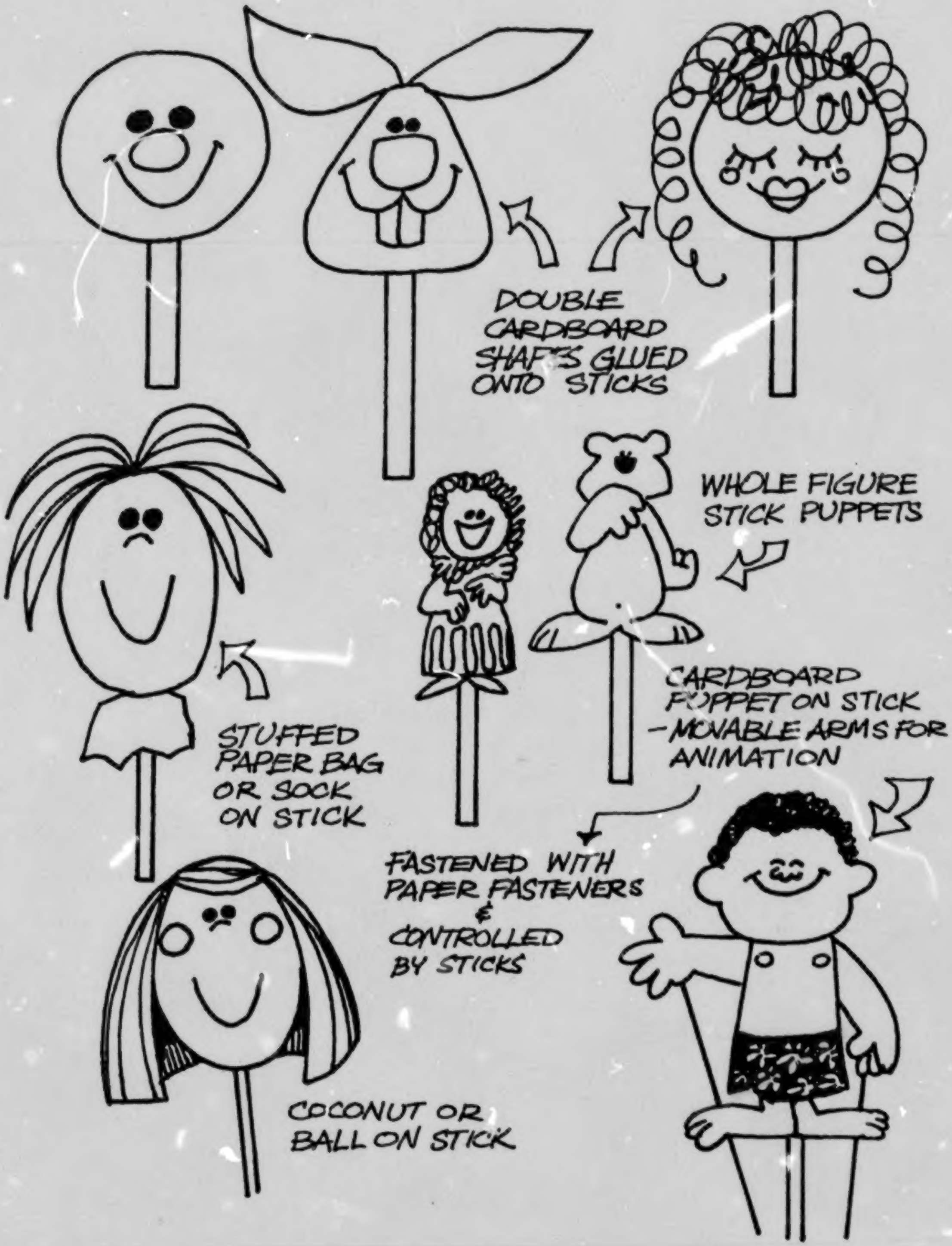
STICK PUPPETS



DOUBLE CARDBOARD SHAFTS GLUED ONTO STICKS

WHOLE FIGURE STICK PUPPETS

STUFFED PAPER BAG OR SOCK ON STICK

CARDBOARD PUPPET ON STICK – MOVABLE ARMS FOR ANIMATION

FASTENED WITH PAPER FASTENERS & CONTROLLED BY STICKS

COCONUT OR BALL ON STICK

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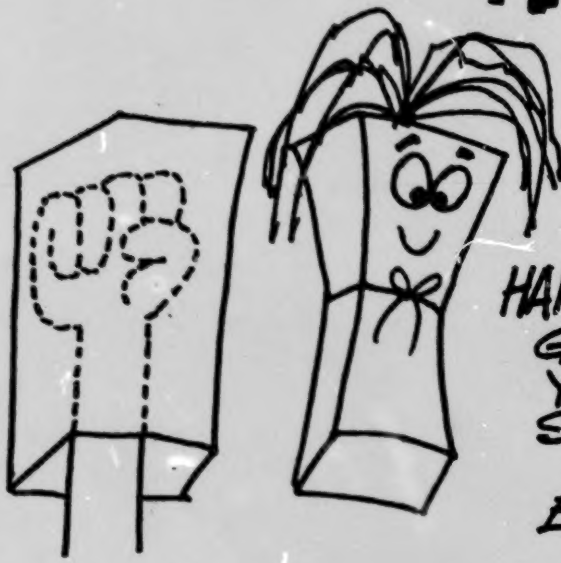
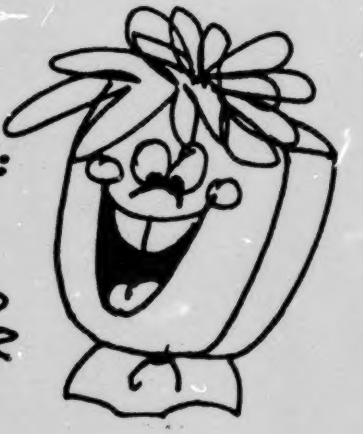
Student/teacher idea sheet

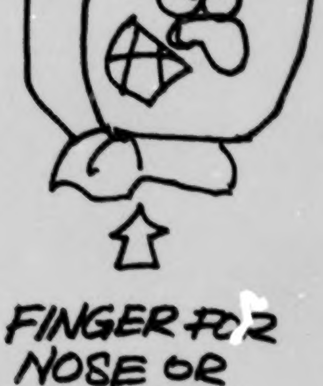
~PAPER BAG HAND PUPPETS~



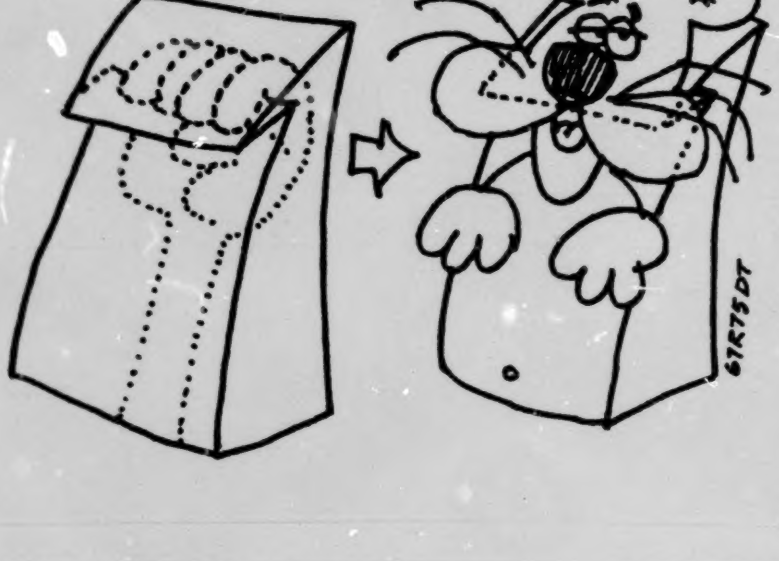
HAIR MAY BE:
GRASS
YARN
SHREDDED PAPER
ETC.



FEATURES MAY BE PAINTED, CUT PAPER, FELT, FELT TIP PENS, &/OR ANY DESIRED MATERIAL



FINGER FOR NOSE OR TONGUE



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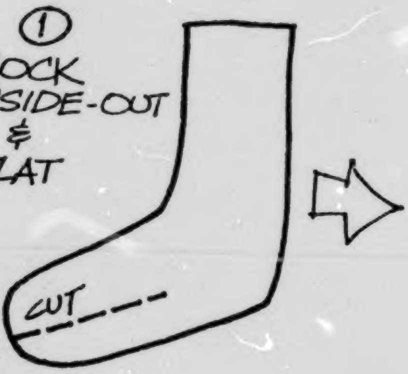
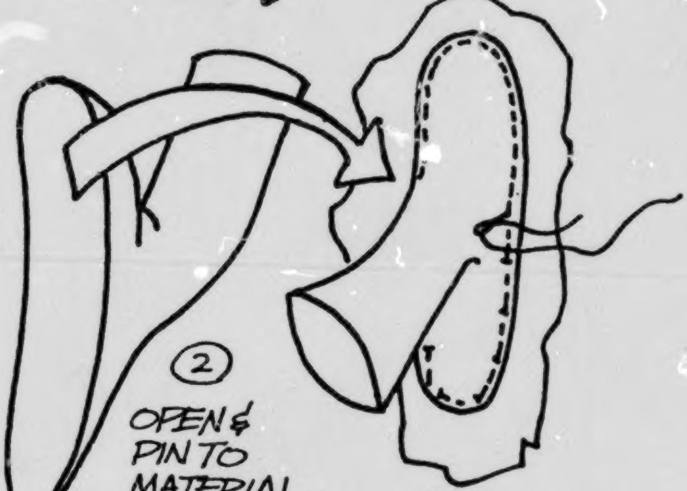
A SOCK PUPPET

①
SOCK
INSIDE-OUT
&
FLAT



②
OPEN &
PIN TO
MATERIAL
THEN SEW

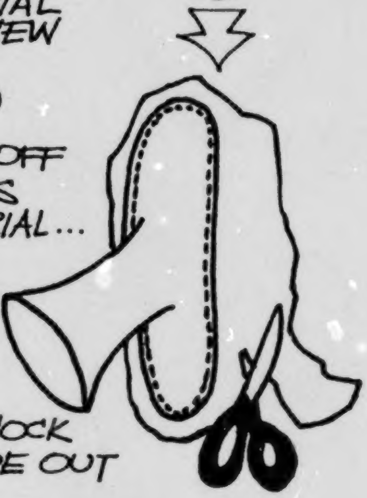


MATERIALS:

SOCK
SCRAP CLOTH
SCISSORS
PINS
NEEDLE
THREAD

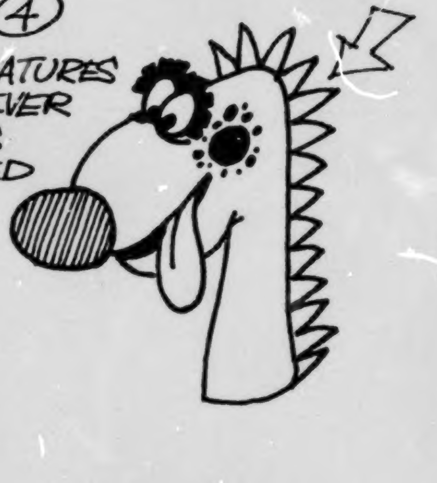
MISC. FOR
FEATURES I.E.
FELT, YARN,
BUTTONS
STRING, COTTON
STEEL WOOL, ETC.

③
TRIM OFF
EXCESS
MATERIAL...

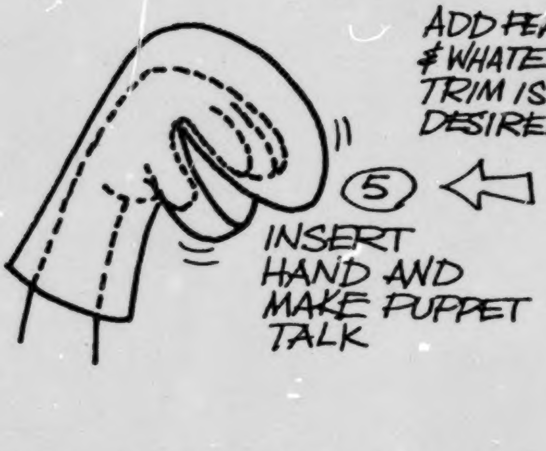


...TURN SOCK
RIGHT-SIDE OUT

④
ADD FEATURES
& WHATEVER
TRIM IS
DESIRED



⑤
INSERT
HAND AND
MAKE PUPPET
TALK



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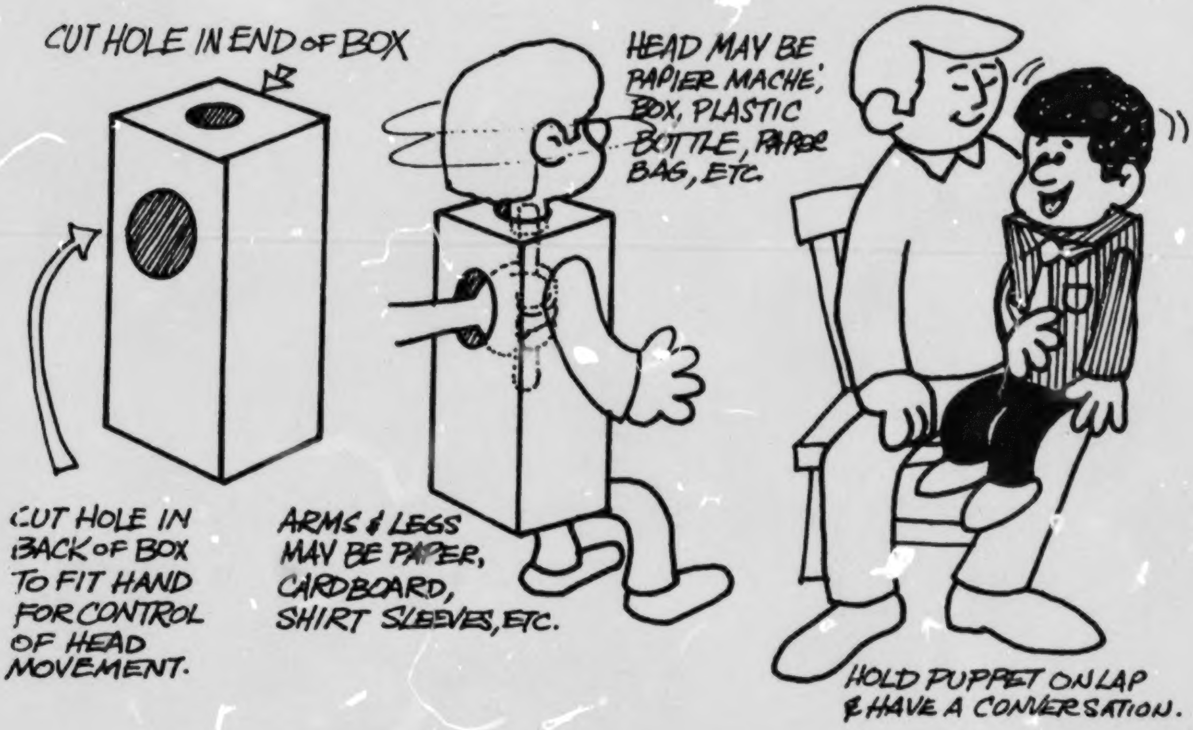
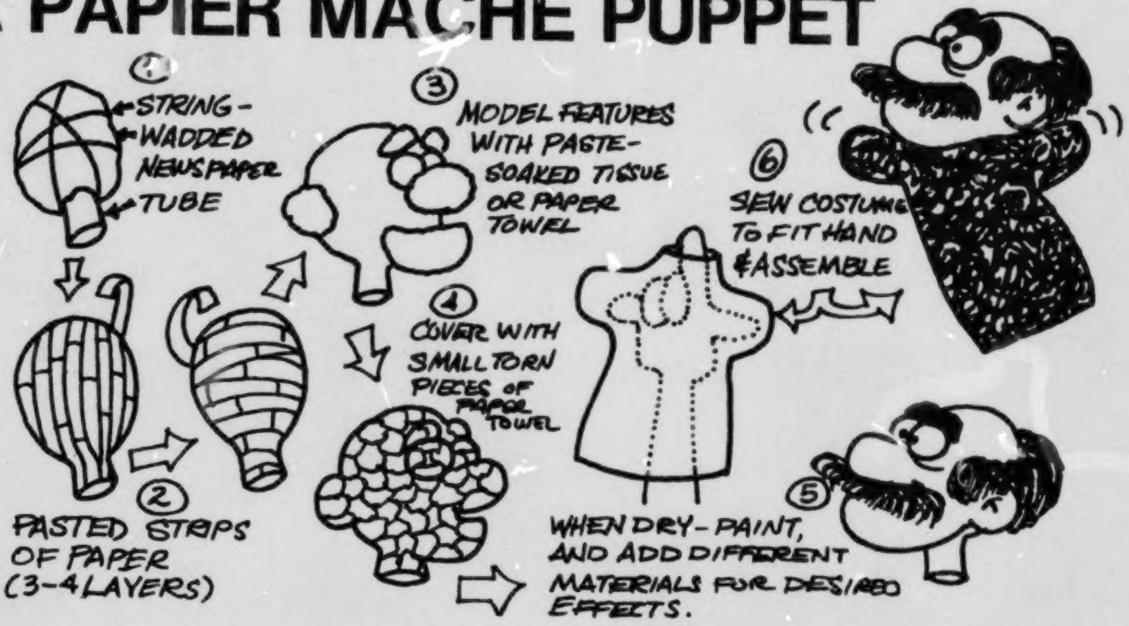
A LAP PUPPET


CUT HOLE IN END OF BOX
HEAD MAY BE PAPIER MACHE', BOX, PLASTIC BOTTLE, PAPER BAG, ETC.
CUT HOLE IN BACK OF BOX TO FIT HAND FOR CONTROL OF HEAD MOVEMENT.
ARMS & LEGS MAY BE PAPER, CARDBOARD, SHIRT SLEEVES, ETC.
HOLD PUPPET ON LAP & HAVE A CONVERSATION.

A PAPIER MACHE´ PUPPET


①
STRING-
WADDED NEWSPAPER
TUBE
②
PASTED STRIPS OF PAPER (3-4 LAYERS)
③
MODEL FEATURES WITH PASTE-SOAKED TISSUE OR PAPER TOWEL
④
COVER WITH SMALL TORN PIECES OF PAPER TOWEL
⑤
WHEN DRY - PAINT, AND ADD DIFFERENT MATERIALS FOR DESIRED EFFECTS.
⑥
SEW COSTUME TO FIT HAND & ASSEMBLE

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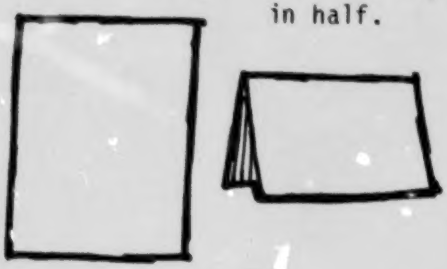
Finger Puppets

Step 1.

Think of the main character in the story.

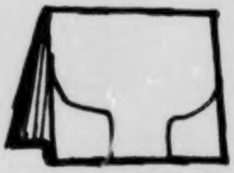
Step 2.

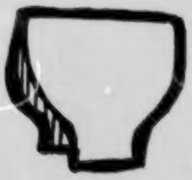
Fold a strip of paper in half.



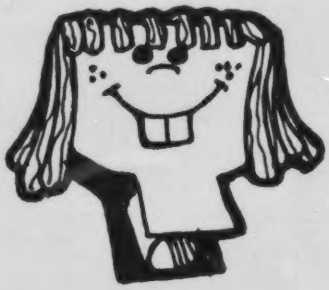
Step 3.

Draw an OUTLINE of the main character's face and neck. Cut on the line for the face and neck.

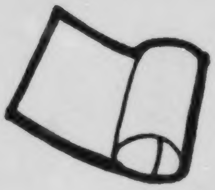




Step 4.



Add eyes, nose, mouth, hair, using crayons, scrap yarn and other material.



rolled paper

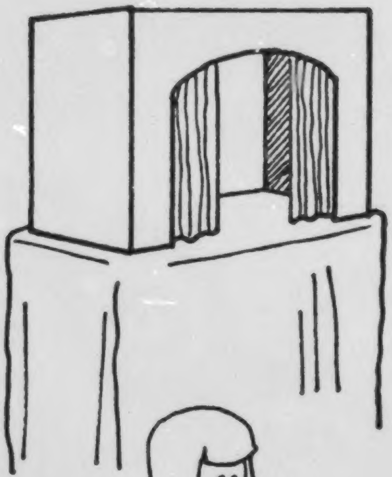
Glue rolled up strip of paper to the front and back of the neck - and place for your finger (AFTER GLUING, HOLD FOR ABOUT A MINUTE TO MAKE SURE IT STICKS!)

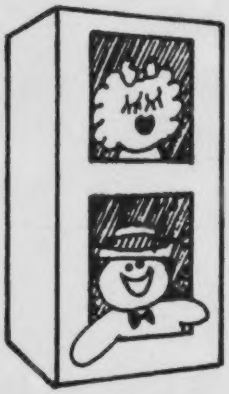
Materials Needed: Strip of construction paper or oak tag, crayons, pens, scraps of material like yarn, fabric, string, felt, etc.

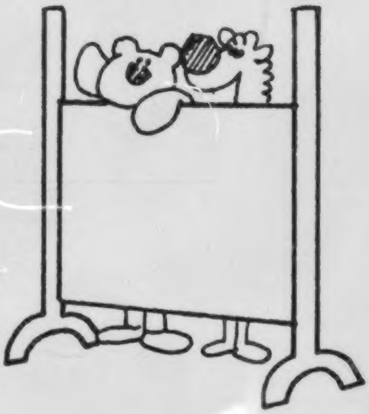
Special Note to the Librarian/Teacher on Finger Puppets

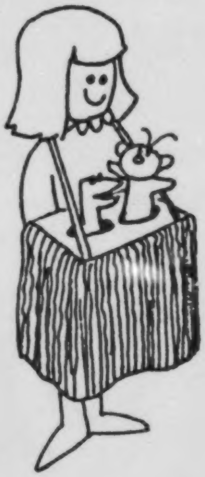
Be sure that the rolled paper is glued to the neck of the puppet in such a way that the finger, when inserted, will go into the neck of the puppet. Demonstrate this process.

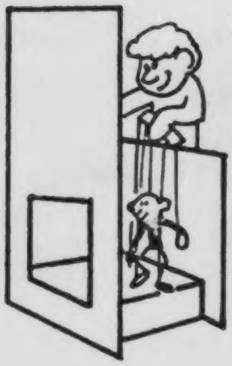
- SIMPLE PUPPET STAGES -

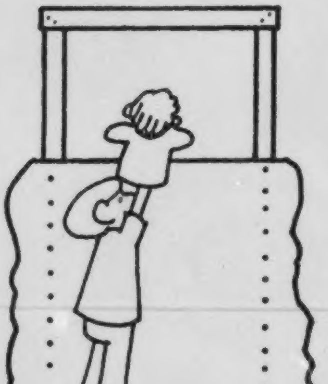


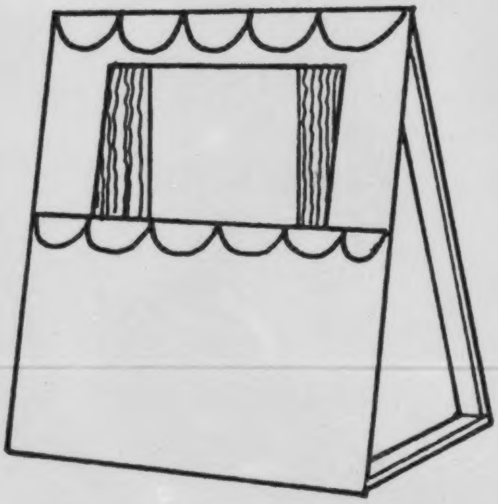












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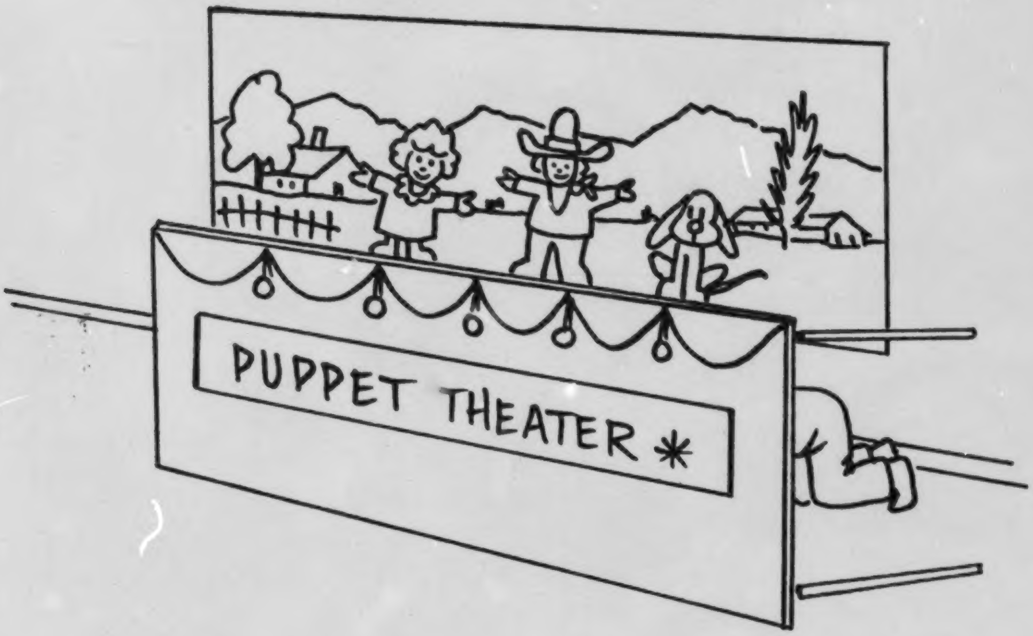


TABLESIDE THEATER

MATERIALS

3' X 6' BUTCHER PAPER
ART PAPER, ASSORTED SIZES AND COLORS
TABLE

PROCEDURE

1. DRAW AND PAINT BACKGROUND SCENE ON BUTCHER PAPER.
2. LAY TABLE ON ITS SIDE AGAINST A WALL AND DECORATE WITH ART PAPER.
3. TAPE BUTCHER PAPER BACKGROUND TO WALL BEHIND TABLE.
4. PERFORM ON KNEES WITH HAND PUPPETS BEHIND THE TABLE.

PUPPETS AND MOBILES REPRODUCIBLE PAGE, © 1983 PITMAN LEARNING, INC.

3A. HOW TO USE A CASSETTE TAPE RECORDER
3B. HOW TO TAPE A STORY

OBJECTIVE: To have students learn to use the cassette tape recorder for both listening and recording purposes and to apply these skills in a class-related assignment.

MATERIALS:

Cassette tape recorder
Blank cassette tape for recording
Taped story (librarian/teacher's choice)
Student activity sheet: "How to use a cassette tape recorder"
Student activity sheet: "How to tape a story"

NOTES TO THE LIBRARIAN/TEACHER:

Tips on Using Student Activity Sheet: "How to Use a Cassette Tape Recorder"

1. The answers and diagram provided on the activity sheet (see page VII-17) are for a specific machine. Check out your own machine and adapt the activity accordingly.

2. Some of the things to remember in the "Take notes" section include (again, these depend on the type of machine being used):

   - Rewind tape if necessary.
   - Press RECORD and PLAY buttons at same time.
   - Check recording light (should be blinking).
   - After recording, press STOP button.
   - Press REWIND button.
   - Press PLAY button to play back what has been recorded.

3. Encourage teacher to provide follow-up practice with cassette recorders in the classroom.

Tips on Using Student Activity Sheet: "How to Tape a Story"

1. In taping an ending to a story, provide a story that is unfamiliar to students. It can be one created by the librarian or by the teacher or one commercially available. Activity sheet appears on page VII-18.

2. Share the following general reminders with students:

   - When recording, use a blank tape.
   - When speaking into the microphone, sit in a normal position and speak clearly.

3. As students finish writing their endings, have them come up to record their work.

4. If time permits, have students listen to several of the endings (it's fun to have the teacher share one too!). The completed tape can be taken back to the classroom (if this activity is being done in the library) for fuller and more leisurely enjoyment.

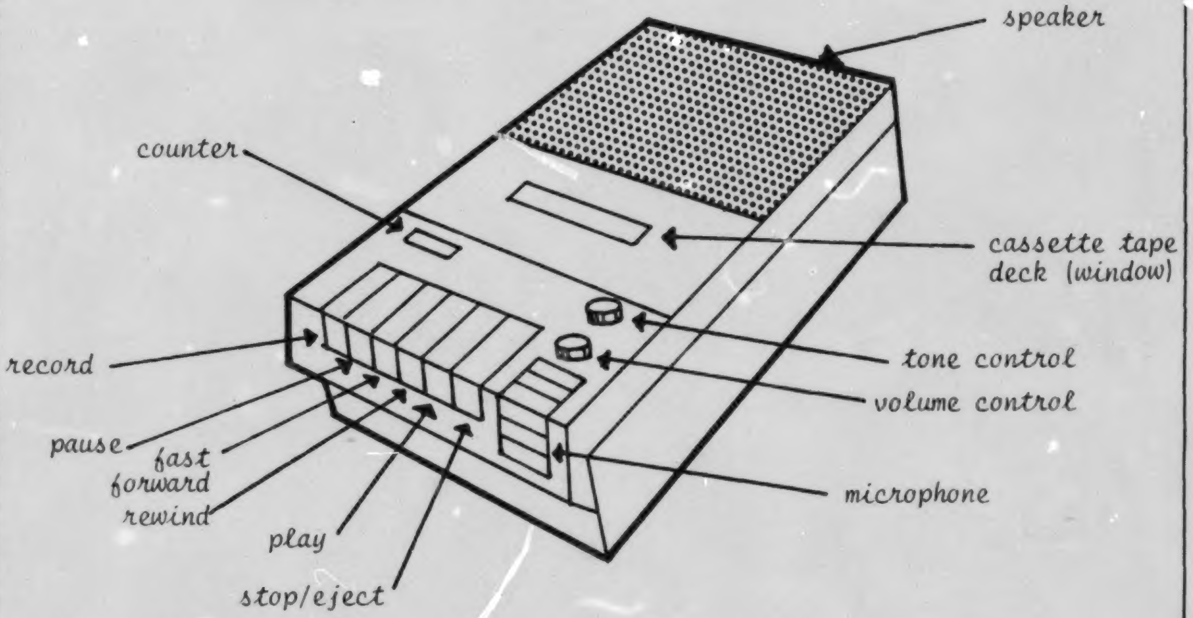
How to Use a Cassette Tape Recorder

Listen carefully as the librarian identifies the parts of the cassette recorder.

Watch as the librarian demonstrates how to operate the cassette recorder for:

1. listening
2. recording

Label the parts of this cassette recorder:


speaker
counter
cassette tape deck (window)
record
tone control
volume control
pause
fast forward
rewind
microphone
play
stop/eject

Take notes.

Things to remember when operating the cassette recorder

____

____

____

Equipment Needed: Cassette recorder

Material Needed: Pencil or ball point pen to take notes

NOTE: Be sure to "white out" answers on the diagram if you are duplicating this sheet.

How to Tape a Story

Listen to a cassette tape story (fiction).

Stop the tape before the story ends.

Write your own ending to the story.

Record your ending to the story using a blank cassette tape and cassette recorder.

Remember the parts of the cassette recorder and how to operate the machine.

Play back the story with your ending on it.

Equipment Needed: Cassette recorder

Material Needed: Blank cassette tape, pencil, commercial cassette tape story (fiction) or teacher/librarian-created story

4A. HOW TO USE A FILMSTRIP PROJECTOR
4B. HOW TO MAKE A FILMSTRIP

OBJECTIVE: To have students learn to use the filmstrip projector and to design a storyboard, and to create a sound filmstrip based on a story.

MATERIALS:
Filmstrip projector
Blank filmstrip
Magic mending tape
Felt pens, color pencils
Cassette recorder
Student activity sheet: "How to use a filmstrip projector (Model A)"
Student activity sheet: "How to use a filmstrip projector (Model B)"
Student activity sheet: "How to make a filmstrip"

NOTES TO THE LIBRARIAN/TEACHER:

Tips on Using Student Activity Sheets: "How to Use a Filmstrip Projector (Models A and B)":

1. The answers provided on the activity sheets (see pages VII-21, 22) are for specific machines. Check out your own machines and adapt the sheets accordingly.

2. Some of the things to remember in the "Take notes" sections include (again, these depend on the type of machine being used):

   Model A
   - Rewind filmstrip if necessary.
   - Plug in machine.
   - To insert filmstrip, push beginning of strip gently into the filmstrip carrier and turn the advance knob clockwise.
   - Use tilt knob (not books) to raise the machine.
   - Turn switch slowly from OFF to FAN to LAMP ON.
   - When done, turn switch from LAMP ON to FAN for about 3 minutes.
   - Turn off machine.
   - Rewind filmstrip before returning it to container.

   Model B
   - Rewind filmstrip if necessary.
   - Plug in machine.
   - To insert filmstrip, push beginning of strip into filmstrip carrier with lip of strip curling inward.
   - Turn on machine.
   - Advance strip manually by turning advance knob.
   - When done, turn off machine.
   - Rewind filmstrip before returning it to container.

3. Encourage teacher to provide follow-up practice with filmstrip projectors in the classroom.

Tips on Using Student Activity Sheet: "How to Make a Filmstrip"

1. To create their own filmstrips, students must be prepared with stories they plan to work on.

2. Use an enlarged facsimile or transparencies of the storyboard shown on the activity sheets (see pages VII-23, 24) to explain how to create a storyboard. Students can follow along with their activity sheets as they listen and watch you demonstrate.

3. Advise students to do rough sketches on their storyboards (these serve the purposes of outlines and need not be finished products). Caution them to make simple drawings using few lines (otherwise, they will have difficulty recreating these within the small filmstrip frames later).

4. Make sure #2 pencils used are sharpened and that felt pens have very fine tips.

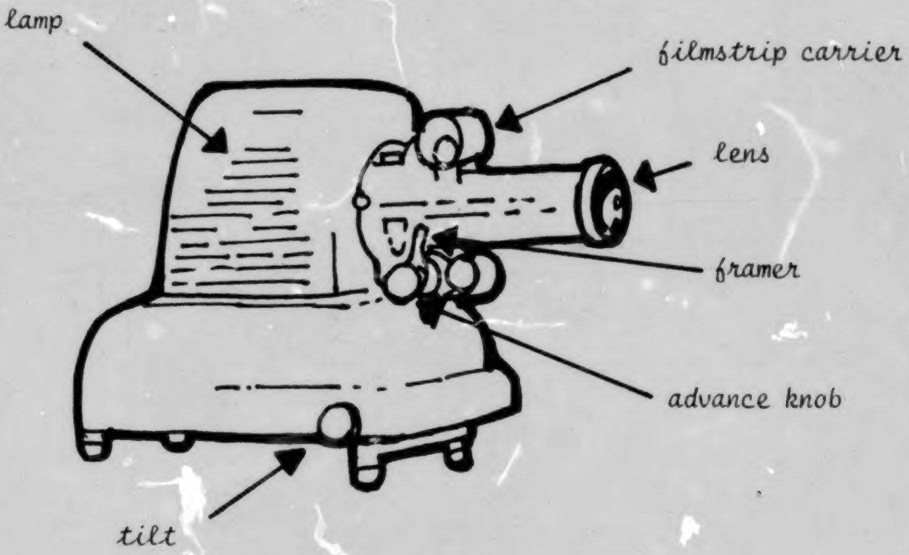
5. Explain to students that only the visuals on the storyboard will be reproduced on the filmstrip. The text on it is to be recorded on tape to create a sound filmstrip.

How to Use a Filmstrip Projector
(Model A)

Listen carefully as the librarian identifies the parts of the filmstrip projector.

Watch as the librarian demonstrates how to operate the filmstrip projector.

Label the parts of the filmstrip projector.



Take notes.

Things to remember when operating the filmstrip projector

____

____

____

____

Equipment Needed: Filmstrip projector

Material Needed: Pencil or ball point pen to take notes

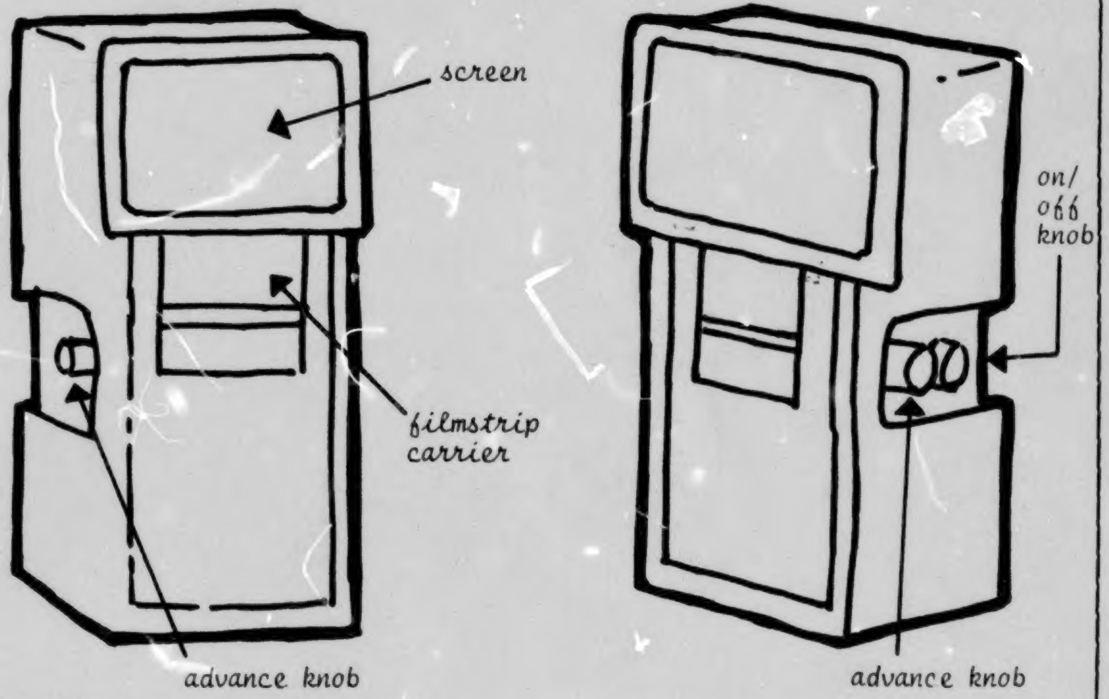
NOTE: Be sure to "white out" answers on the diagram if you are duplicating this sheet.

How to Use a Filmstrip Previewer
(Model B)

Listen carefully as the librarian identifies the parts of the filmstrip previewer.

Watch as the librarian demonstrates how to operate the filmstrip previewer.

Label the parts of the filmstrip previewer.


screen
filmstrip carrier
advance knob
on/ off knob
advance knob

Take notes.
Things to remember when operating the filmstrip projector

____

____

____

Equipment Needed: Filmstrip projector

Materials Needed: Pencil or ball point pen to take notes

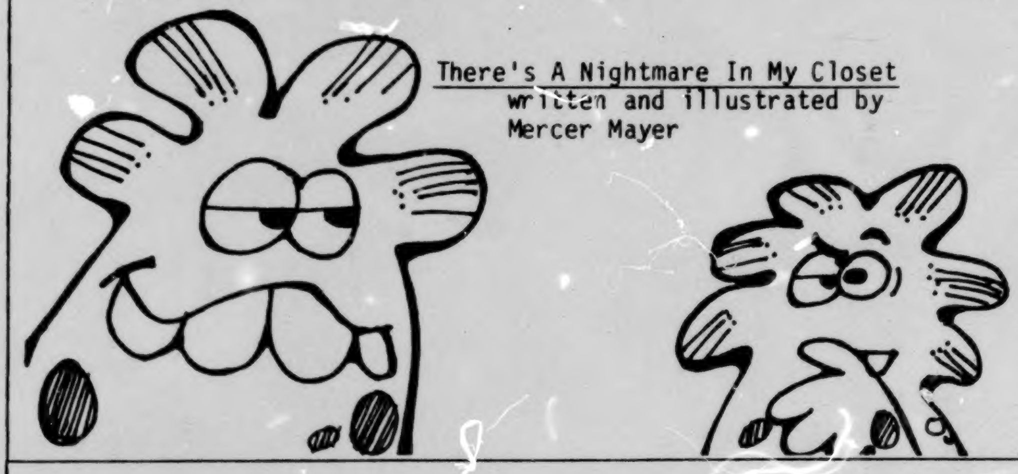
NOTE: Be sure to "white out" answers on the diagram if you are duplicating this sheet.

How to Make a Filmstrip

1. Choose a fiction story you remember well.
2. Select 2 or 3 of your favorite parts from the story.
3. Think about how the author made these parts interesting, exciting, humorous, or sad.
4. Make your "Storyboard" on 5"x8" cards a) showing the favorite part(s) of your story - DRAW and color what you want the audience to SEE; and b) telling how the author made the part(s) interesting, exciting, humorous, or sad - WRITE what you want the audience to HEAR.

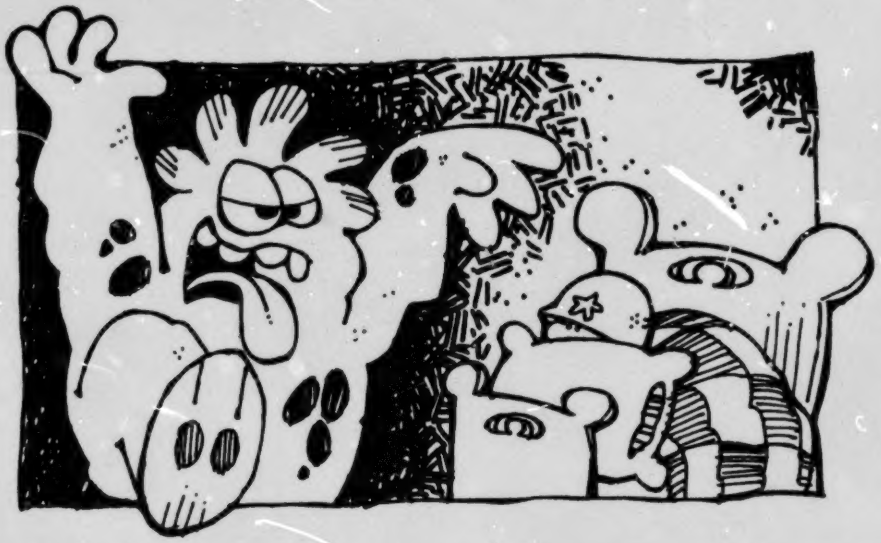
EXAMPLE of a "Storyboard" for this assignment

(Title Card) #1

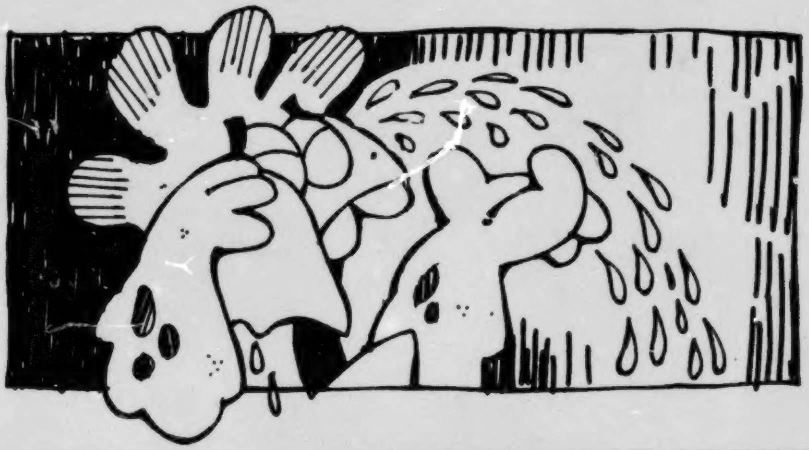


There's A Nightmare In My Closet
written and illustrated by
Mercer Mayer

"My name is ______________________, ____________________________ Elementary's school librarian. The fiction book I read is titled: There's a Nightmare in My Closet, written and illustrated by Mercer Mayer."



"This is my favorite part of the story because the author made it exciting by using words like 'the room was dark' and 'I heard him - my nightmare - creeping toward me.' The picture that the illustrator drew was also exciting - it showed a frightened boy and a monster creeping toward him."



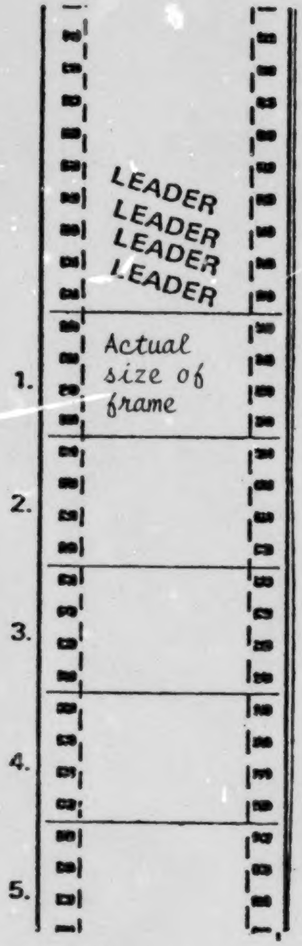
"This is another favorite part of the story because the author made it humorous by saying, 'My nightmare began to cry.' That was funny because nightmares don't cry! They are supposed to scare you! The illustrator also drew a funny picture of the nightmare - it didn't look mean. Instead, it looked scared. Nightmares are supposed to look mean."

Materials Needed: 5"x8" cards, pencil, felt pens

Use this sheet as a guide. Tape a blank filmstrip onto this guide.

Draw, with a #2 pencil, the picture sequence, following your storyboard.

Color the pictures with felt pens or colored pencils.



Record your voice on a blank cassette tape. Use the information you wrote on your storyboard.

Play back the cassette tape with your filmstrip.

Equipment Needed: Cassette recorder, filmstrip projector

Material Needed: Magic mending tape, #2 pencil, felt pens (fine tip), colored pencils (sharpened), blank cassette tape

5A. HOW TO USE AN OVERHEAD PROJECTOR
5B. HOW TO MAKE TRANSPARENCIES

OBJECTIVE: To have students learn how to operate an overhead projector and to be able to make their own transparencies related to a class assignment.

MATERIALS:
Overhead projector
Opaque, transparent, or translucent materials (see page VII-29)
Student activity sheet: "How to use an overhead projector"
Student activity sheets: "How to make transparencies"

NOTES TO THE LIBRARIAN/TEACHER:

Tips on Using Student Activity Sheet: "How to Use an Overhead Projector"

1. The answers and diagram provided on the activity sheet (see page VII-27) are for a specific machine. Check out your own machine and adapt the sheet accordingly.

2. Some of the things to remember in the "Take notes" section include (again, these depend on the type of machine being used):

    - Plug in machine.
    - Turn on switch.
    - Place transparency on stage of the projector.
    - Raise or lower image on the screen by tilting the lens.
    - Focus the image.
    - If screen image is too large, move projector closer to the screen. Do the opposite if image is too small.
    - When done, turn off machine (fan will continue to operate till machine has cooled and then automatically shut itself off).

Tips on Using Student Activity Sheets: "How to Make Transparencies"

1. Make sure that there are sufficient supplies, e.g., if students are making overlays, they will need more sheets.

2. Go over activity sheets with students (see pages VII-28-32). Be prepared to share samples of each type of transparency mentioned.

3. Encourage students to take notes on the different types of transparencies as each is shared.

4. Work closely with teacher and student to know what concepts or ideas the student is trying to convey in order to determine the type and organization of the transparency.

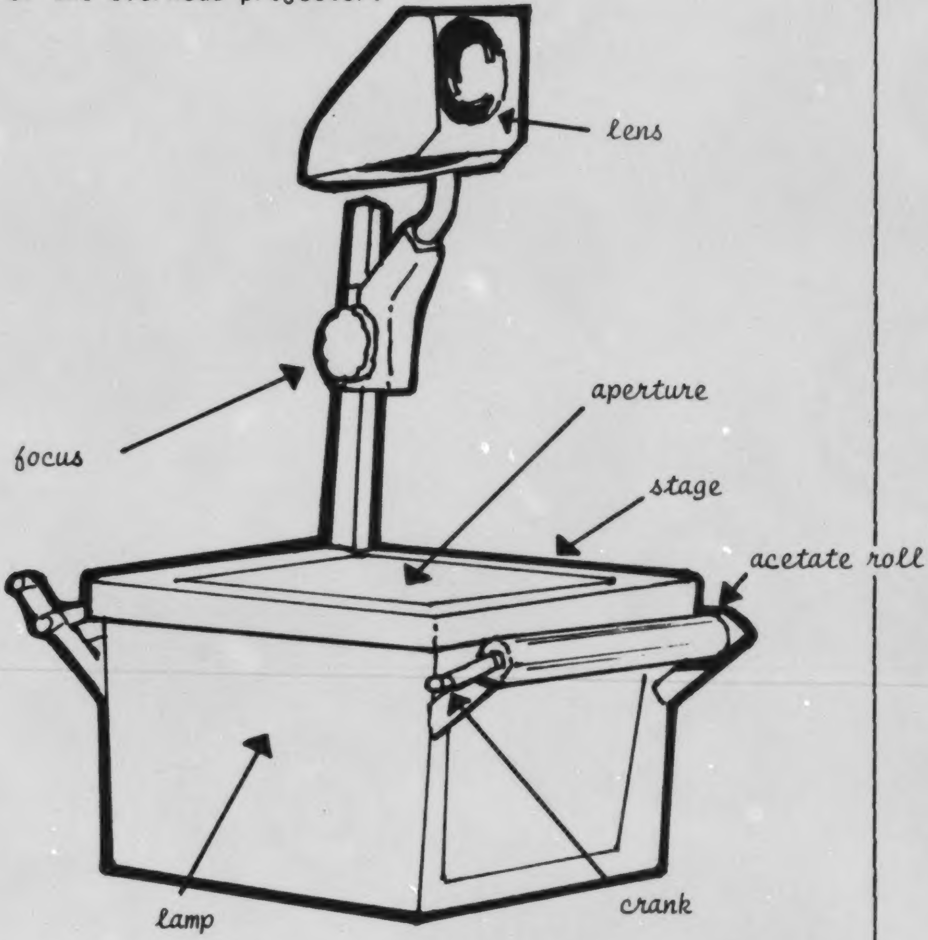
5. Ask students to sketch what they plan to do. This helps teacher and librarian to discuss the idea with the student before production begins.

How to Use an Overhead Projector

Listen carefully as the librarian identifies the parts of the overhead projector.

Watch as the librarian demonstrates how to operate the overhead projector.

Label the parts of the overhead projector.



Take notes.

Things to remember when operating the overhead projector

____

____

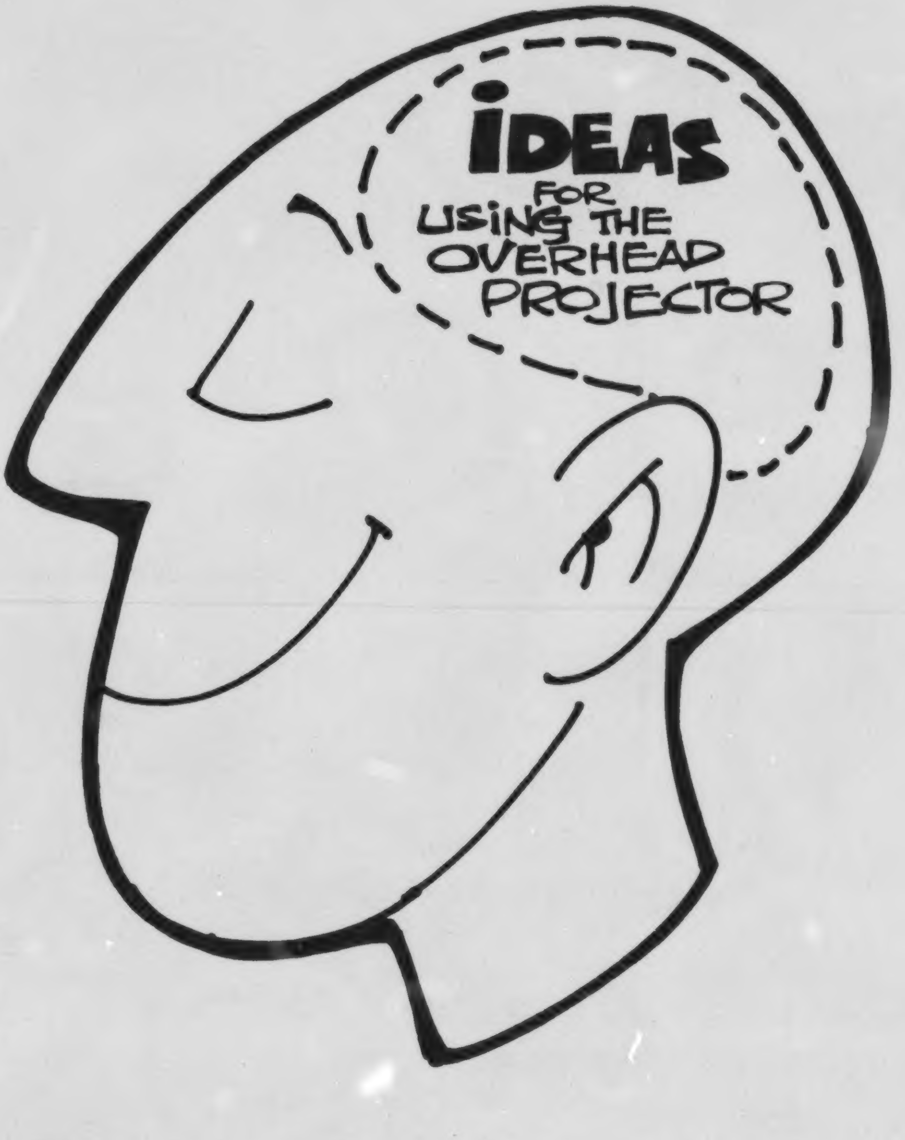
Equipment Needed: Overhead projector

Materials Needed: Pencil or ball point pen for taking notes.

Note: Be sure to "white out" answers on the diagram if you are duplicating this sheet.

How to Make Transparencies

Listen to the librarian as s/he explains how to use transparencies with the overhead projector.
Watch as the librarian demonstrates different techniques using transparencies and the overhead projector.
Take notes on each item as the librarian discusses it.


IDEAS
FOR
USING THE
OVERHEAD
PROJECTOR

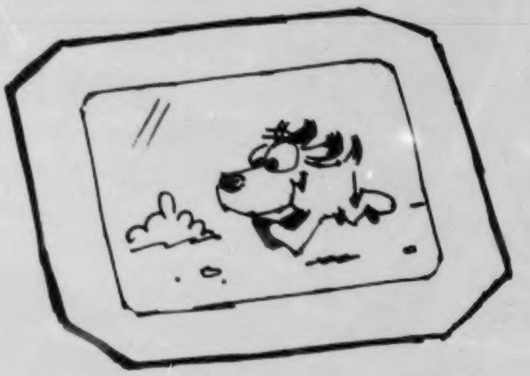
I. Materials to project

OPAQUE MATERIALS...
(*cannot see through*)
- *Letters cut from paper*
- *Numbers cut from paper*
- *Shapes cut from paper*
- *Objects (pens, pencils, etc.)*

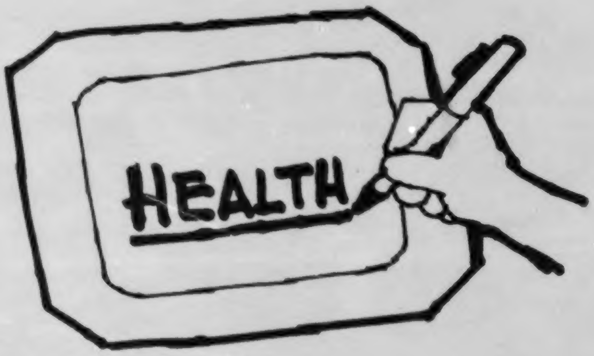
TRANSPARENT MATERIALS...
(*see through*)
- *Cellophane*
- *Saran wrap*
- *Acetate*

TRANSLUCENT MATERIAL...
(*barely see through*)
- *Wax paper*

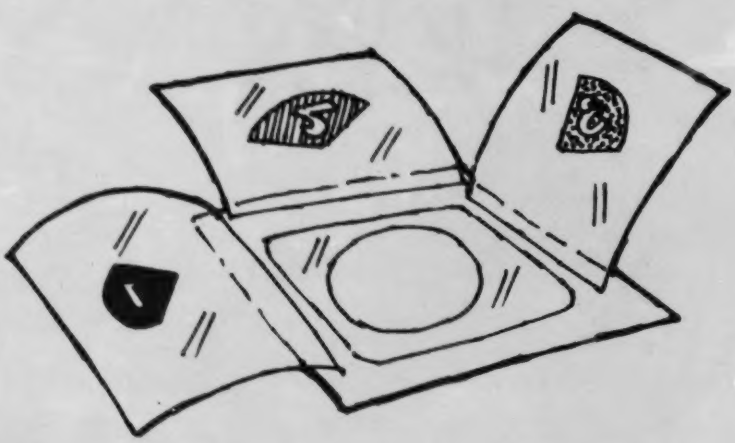
II. Ways to use the materials



STATIC PROJECTION...
Colored or black and white acetate film used like a slide or filmstrip.



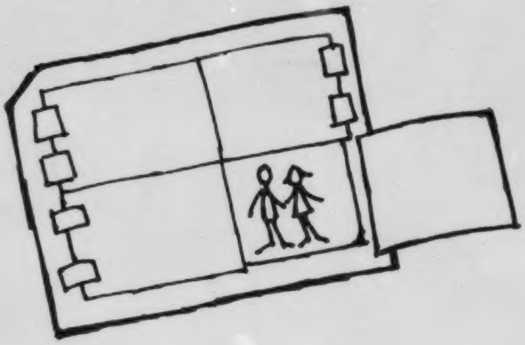
WRITING...
Clear or with image permanently affixed to acetate, use a grease pencil or felt pen.



OVERLAYS...
Attach overlays to frame - use hinges (may use masking tape) and staple.

This method may be used to build upon an idea.

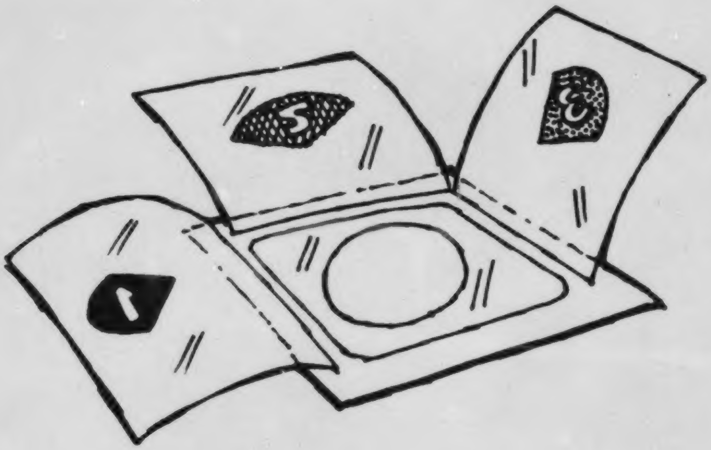
II. Ways to use the materials (cont.)



GATES...

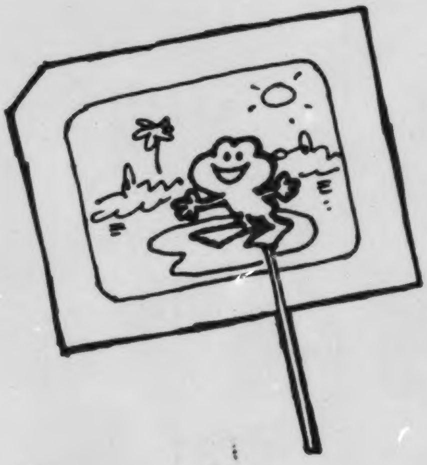
Gates can be made from file folders or oaktag.

Gates are made for portions of the transparency as desired.



STATIC PROJECTION
with
CHANGING ENVIRONMENT...

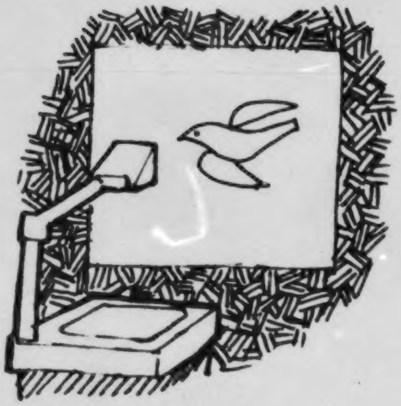
Use overlays to change an idea.



MOVEMENT and MANIPULATION...

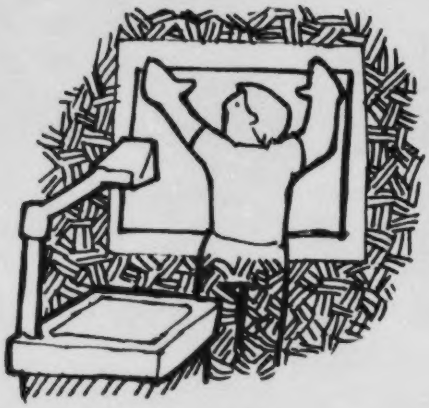
May use opaque or transparent puppets.

III. Ways to enlarge images

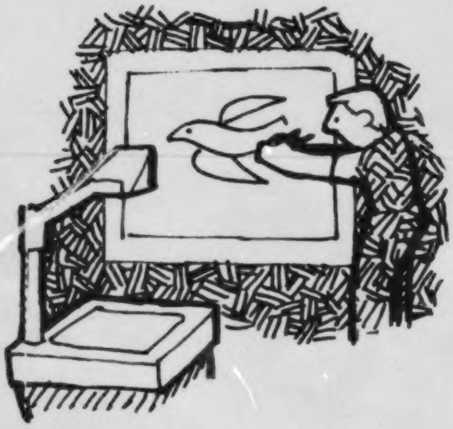


1. Make a transparency by running a photocopy of your original through a thermofax copier (using transparency film).

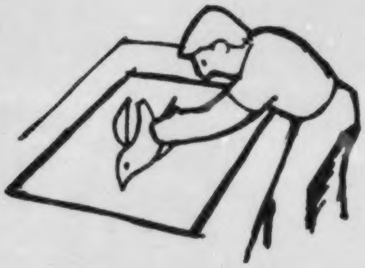
2. Focus overhead projector on the wall to determine size, and fasten sheet on which you plan to trace the projected image. Move the projector forward or backward to achieve the desired size. NOTE: if wall surface is rough, add some kind of backing, e.g., oaktag, before putting up tracing sheet.



3. Leave the projector on as you tape or tack sheet to wall. Refocus image and center it properly.



4. Trace image with a pencil. IMPORTANT: Do not turn off the projector while you are tracing because you may change the image position on the screen by touching the projector.



5. Turn off the projector when tracing is done. Darken tracing lines and add color to image if desired.

6. HOW TO MAKE A SLIDE-TAPE PRESENTATION

NOTES TO THE LIBRARIAN/TEACHER:

A detailed guide published by the Technical Assistance Center is reproduced in the Appendix (see pages XII-8-25). The guide, which is used in TAC workshops, provides instruction on the following steps:

1. Establish objectives
2. Make an outline
3. Decide on the treatment
4. Write the script
5. Storyboard the script and visuals
6. Take pictures
7. Assemble slides and match to script
8. Make graphics for title, credits, and other visuals
9. Photograph visuals and make-up pictures missed earlier
10. Narrate script
11. Edit and assemble audio materials
12. Record master and add sync signal
13. Dub working copies

The above information may be used directly as an instructional guideline or it may be adapted by the teacher or librarian to produce handouts for students.

Additional information is available from the "slide/tape" sources cited in the bibliography at the end of this section.

NOTE: The DOE Technical Assistance Center (TAC) specializes in consultation work with schools in slide-tape presentations. In addition, TAC provides in-service training in media production. For help in this area, contact their office.

7. HOW TO CREATE A VIDEOTAPE PRODUCTION[2]

NOTES TO THE LIBRARIAN/TEACHER:

Advanced planning and careful attention to schedules and details are important in doing a videotape production. Some of the critical factors to keep in mind are covered in the following order:

Step 1: Know program goals

Step 2: Develop a television script

Step 3: Storyboard script and visuals

Step 4: Set up equipment

Step 5: Know basic camera shots

Step 6: Shoot production

The guidelines and checklists on the following pages were originally intended for use in faculty in-service and as handouts for high school students. They may easily be adapted by the librarian and teacher as handouts or as instructional guidelines to be used with younger students.

> NOTE: Help with videotape editing is available from the Technical Assistance Center (TAC). The DOE Educational Television Section (ETV) should be contacted for any consultation aid needed with overall production.

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[2] This section on videotaping includes materials from the following sources: Ewa Beach Community-School Library Media Services, DOE Educational Television.

Step 1: Know program goals

Before writing your script, you should first define the goals/objectives of your program. One of the simpler formats to follow is the A-B-C-D-E format:

AUDIENCE	Define your target audience - are they teachers, students, administrators?
BEHAVIOR	What kind of behavioral response do you want from your audience?
CONDITIONS	Under what kind of conditions will the audience be asked to perform?
DEGREE	To what degree or measure do you wish your target audience to perform? Remember, there should be some way of quantitatively measuring this behavioral change.
EVALUATION	After completing the entire process and utilizing your program, you should then examine and evaluate the effectiveness of the program. If modifications need to be done to improve the program's effectiveness, this is the phase in which it should be done.

Step 2: Develop a television script

THE SCRIPT

A television script is your blueprint or master plan for the production of a successful video production. It is a complete written representation of everything to be seen or heard in the final production. Your script should contain all of the instructions, information, and descriptions of visuals and audio to be used to complete the program. Writing a good script will almost always make the actual shooting more smoothly.

A fully written or verbatim script is best suited for narrative programs, formal addresses, dramatic or documentary type of programs. With other types of programs, an outline script may be more appropriate. Interviews, demonstrations, or "live" action productions will probably be best suited for the outline format.

WRITING THE SCRIPT

While there are several different formats for television scripting, the following format has been found to be one of the more effective techniques. (See sample on page VII-38.)

1) Divide the page in two parts. Video information is to go on the left third of the page. Your audio information goes on the right 2/3 of the page.

2) The video information should describe, in as few words as possible, what is to be seen. This includes camera angles and motion, visuals, props, supers (superimposed visuals), etc.

3) Audio information includes any narration, dialog, music, sound effects, music directions, etc. If it is a narrative or staged production, it would be a good idea to make it a verbatim script.

4) Your video information should be placed exactly opposite of where the coinciding audio or sound effects are to appear.

5) Number all shots or changes in video (this is optional).

6) Always type the script using double space. (See example on page VII-39.) Capitalize all audio and video instructions. Dialogue and narration should be in upper and lower case letters.

7) When typing the script, never hyphenate a word at the end of a line or break a sentence at the bottom of a page. This will make it easier for your talent to read the script in a more fluid and normal fashion.

8) Keep the script neat. If there are too many mistakes and the script is messy looking, it will be difficult for others to read and follow.

9) Make as many copies as needed to accommodate your crew and talent.

MORE TIPS ON SCRIPT WRITING

As the script writer, it is a good idea to visualize your program segments and then develop the complementary audio script. Developing some rough draft storyboard cards can aid you in the visualization and ordering of your program segments.

Your video should be able to carry the bulk of the message with the audio there only to supplement or reinforce important points or concepts being made. The audio should not be an exact repetition of the transpiring video but should always reinforce it. Redundancy leads to boredom!

For an audience ranging in age from grade 10 to adult, the length of the program should be about 20-30 minutes. For younger audiences in grades K-9, the program time should be about 10-15 minutes in length.

Use discretion and avoid information overload. Your program should be simple and concise, covering only the important facts and concepts. If you have more information than you can present visually in the allotted time, then you should consider breaking up the program into 2 parts.

EXAMPLE OF SCRIPT FORMAT

SCRIPT PAGE ____

TITLE ______________________________ DATE ____________

VIDEO	AUDIO

EXAMPLE OF TYPED SCRIPT

VIDEO	AUDIO
I. SET CAMERA UP ON TALENT (SUBJECT BEING TAPED) CAMERA AT GRAY (FADE TO BLACK - NO PICTURE ON SCREEN) ROLL TAPE CUE TALENT CU (CLOSE UP) TALENT (ON CAMERA NARRATOR) LEAVE CAMERA ON TALENT CAMERA FADE TO GRAY	TALENT: Hi! Today, we're going to visit Arles, the home of one of the greatest painters, Vincent Van Gogh.
II. FIRST PICTURE ON EASEL CAMERA ON GRAY, ROLL TAPE CAMERA FADE IN FROM GRAY FOCUS ON PICTURE CAMERA FADE TO GRAY	TALENT: Van Gogh spent his last years in Arles. It was here that he created many of his masterpieces. pieces. It was here that he lived for a time with Paul Gauguin.
III. PICTURE II ON EASEL CAMERA ON GRAY ROLL TAPE CAMERA PAN - FROM LEFT TO RIGHT OR PARTIAL CLOSEUP PULL OUT TO GET WS CAMERA FADE TO GRAY	TALENT: While Van Gogh was actually born in the Netherlands, he considered his real home to be Arles. This is one of his latest pieces, "The Garden of Duvinny."

Step 3: Storyboard script and visuals

WHAT IS IT?

The storyboard is a way of helping the producer of a film or videotape to figure out the kind of scenes to be shot, the kinds of camera shots to be used, the kind of action appearing in each scene, and the sequencing of scenes.

WHY USE IT?

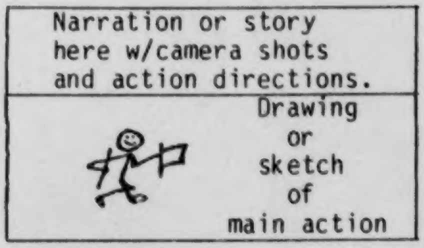
The purpose for using a storyboard is to help the producer plan the program before actually shooting it. This way it saves you and your crew a lot of pain and anguish, not to mention a great deal of time.

HOW DO YOU USE IT?

As it says above, the storyboard gives you an opportunity to preview your progam when still in its rough form. The actual storyboarding is usually done on index cards. Normally, 3"x5" index cards are used, but the idea of storyboarding is applicable to any size card. All notes, directions, and sketches are to be put onto the cards. Each card represents individual scenes and changes in camera angles (see sample). After the cards are completed, they can be placed in sequence. Deletions, additions, or re-sequencing can be done easily because of the card format.

Sample:

Words on top.
Picture on bottom.


Narration or story here w/camera shots and action directions.
Drawing or sketch of main action

This is the normal format used, but you can modify it if needed.

Step 4: Set up equipment

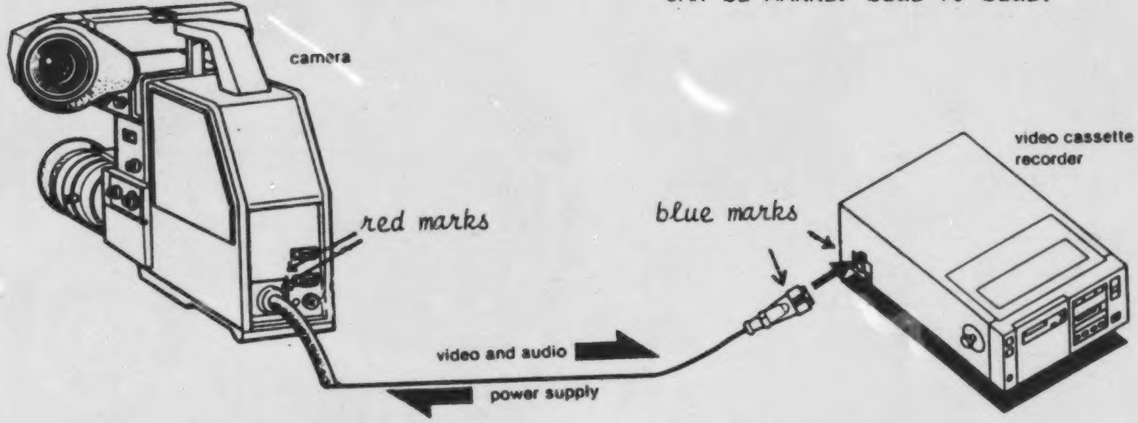
SETTING UP PORTA-PAK

Resist the urge to set everything up right away! Take time out to read the manuals first. They should explain just what needs to be done. The manuals should explain the purpose and function of all controls and special features. If you read the trouble-shooting section, you will have an easier time diagnosing and correcting the more common problems you may encounter.

When you have successfully assembled your porta-pak system, you may want to color code the connections. This will make it easier for you and anybody else to make the connections properly and in less time.

FOR EXAMPLE:

THE CAMERA TO CAMERA CABLE CAN BE MARKED BLUE TO BLUE.



THE VCR TO CAMERA CABLE SIDE CAN BE MARKED RED TO RED.

The color coding can be expanded to include VCR to TV connections. If further clarification is needed, labels can be written on the Color Code D areas.

SETTING UP CAMERA UNIT[3]

Power pack (changes AC or alternating current to DC or direct current). This is necessary unless you have a battery. Remember that batteries don't last long so use them sparingly.

Checklist of steps:

1. Plug in AC cord into wall. Tie a knot in extension cord. Secure cables to protect them from disconnecting.

2. Plug DC into VCR (videocassette recorder). Be sure to line up grooves and pins in the power supply connector that you plug into the VCR. Gently push in and turn on power pack.

(For monitor or TV playback set)

3. If you are going to use a monitor, plug in "VHF (very high frequency) out" from VCR into back of monitor labeled "RF (radio frequency) in."

(For VCR)

4. Turn on power in VCR unit, press "eject" then place tape inside with label facing outward. (Some units do not have a separate "on" button. They are on when you plug the DC cable in.)

(For tripod and camera)

5. Set up tripod, by loosening up legs, extending legs, then locking them into position. Crank up platform to desired level. Lock. Line up level-bubble (if there is one) by adjusting legs. Practice a tilt (moving lens up and down) and pan (moving lens from right to left). Lock down.

6. Place camera on platform of tripod. Screw in the bottom of the platform to the camera. Tilt bar should be in line with camera body facing toward you. Plug in camera into VCR.

7. Adjust viewfinder (you may have to put it on camera body). Put white balance on automatic to adjust for true color. Use appropriate filter--fluorescent is #2. (Some cameras must have the "play" and "record" buttons pushed to see any image.)

8. Connect audio mic/ear phone/headphone. Turn on microphone if necessary. Adjust levels if necessary.

9. Locate zoom and focus rings. Practice zooming and focusing manually. Locate electric zoom. Practice.

10. To set focus, zoom in, focus on main object/person, zoom out. Focusing in on zoom will also set focus for long and medium shots.

---

[3] The above are general guidelines for shooting with regular standard power. Steps 1 and 2 are not applicable if porta-paks or battery power is being used. Assistance in any of these areas may be obtained by calling the ETV Section.

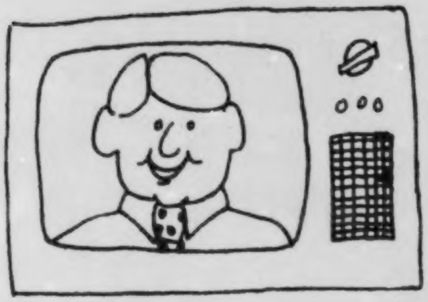
SETTING UP CAMERA UNIT (cont.)

11. Have talent practice. Rehearse.

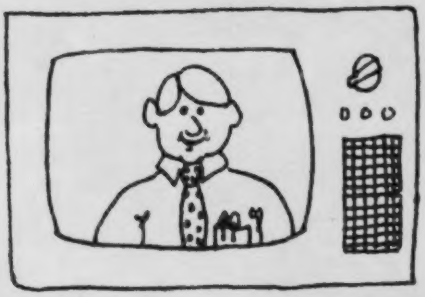
12. To record, push "play" and "record" buttons at same time. Pause light (yellow or green) will come on. Push/turn "tape run" button on camera. Red light will come on to indicate that you are recording.

13. Playback and look in monitor or in camera.

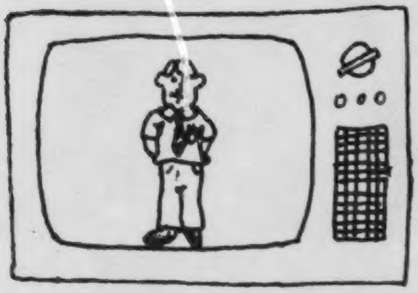
Step 5: Know basic camera shots



CLOSE-UP: A close detail shot of a subject or object. This usually is a person who is framed from head to about the shoulder area.



MEDIUM-SHOT: This shot is framed with a person's head and torso showing. Subjects/objects should not fill out the entire screen area.



LONG-SHOT: A long shot is a distance shot that reveals more of the background or area surrounding the subject/object. With a person, the entire body from head to toe is visible.

NOTE: These shots are normally achieved by zooming in and out on the subject/object with a zoom lens.

Step 6: Shoot production

TIPS ON-ONE CAMERA PRODUCTION

- Write a good script with desired camera angles. This will save a great deal of time and anguish.
- Differentiate sequences or action by changing your camera angle, subjects, or type of camera shot. Doing this will help you create the illusion of a 2-camera production.
- Shoot cover-shots in case you need footage during editing to cover up bad footage or camera mistakes. (A cover-shot is a shot to act as a cover for camera footage that needs to be covered up.)
- Fade-in and out of sections whenever possible. This will help you later if you are going to do post-production editing of some kind. The transitions between the fade in/out segments will appear to be much smoother.
- Allow some lead-in footage before actually starting action. This will give you some lead time if you do editing later.

If you are not going to do any post-production editing, you should try to shoot your footage in logical sequence. Each segment should complement the footage appearing before and after it. Glitches ("jumps" in the video) may appear in between the connecting segments; however, with this type of production, glitches are to be expected.

EDITING

In all likelihood, you will be editing your production by pause editing from machine to machine. With this kind of dub editing, there is still some glitching; however, it allows you the freedom to re-arrange sequences.

Those who have access to an editing package will have the greatest flexibility. Edits will be glitch-free and segments can be re-arranged as desired.

If you have an editing package, make sure you know what format it uses. (For example, if it is a 3/4" U-matic system, make sure you record on a 3/4" porta-pak recorder.) This holds true for all editing systems: record on the format available to you. If your master is not compatible with the editing system, you will have to dub an editing copy. This will result in a final product that is dubbed down from several generations. The further down the generation line the edited copy is, the poorer the imaging quality becomes.

NOTE: A producer's worksheet, like the one below, keeps the person in charge apprised of "who is supposed to do what." It should be modified to fit the needs of your specific production.

PRODUCER'S WORKSHEET

Name of Production: ____________________ Date: ____________________

Talent's Name	Part Played

Production Job	Person Responsible
Producer	
Director	
Technical Director	
Audio Director	
Floor Director	
Camera Operator	
Gopher	
Script	
Graphics	
Music/sound sfx	
Props/sets/costumes	

Graphics, Titles, Music needed	Check	Props, sets, Costumes Needed	Check

NOTE: A production log, like the one below, is a handy way to keep track of the running time and contents of each scene. It becomes especially critical when you edit or when you need to pull out segments.

PRODUCTION LOG

Tape number, title, topic ______________________
Date of shooting ______________________
Location of shooting ______________________
Make, model and serial number of VTR ______________________

Tape Counter Reading		Scene Running Time minutes & seconds	Scene Subject Matter and Comments
In	Out		

Facilities for Production

The scope of actually producing instructional material in the library is determined, in large part, by the space available - space to house production equipment, e.g., laminating, machine, paper cutter, combo binder, copy machine and accompanying supplies and space to produce the materials (table top space for work area, cabinets for supplies and unfinished projects, etc.).

SUGGESTIONS FOR STARTING A PRODUCTION AREA WITH LIMITED SPACE

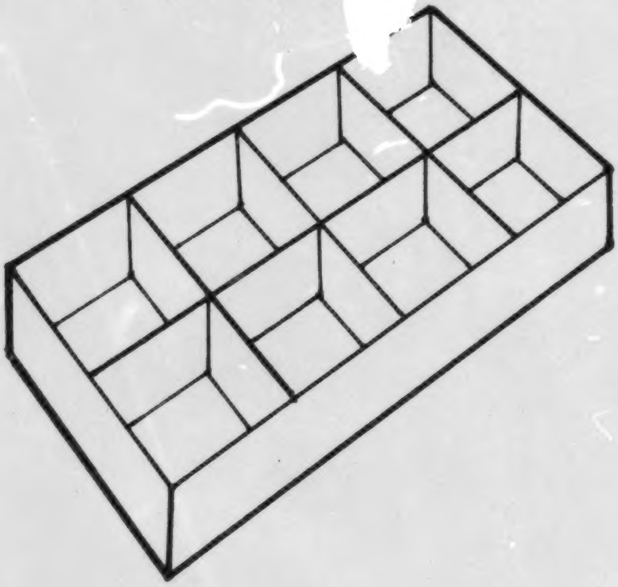
The following suggestions are designed to help you get started:

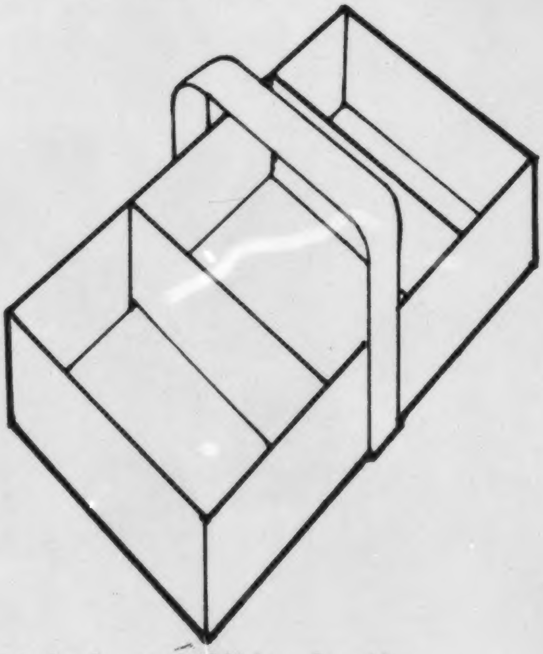
1. Select a location that is accessible to teachers and students and also easily supervised by the librarian.

2. Provide table top space for "making" projects.

3. House basic production equipment: laminating machine, overhead projector (for enlarging visuals to make posters), thermofax copier (to make transparencies), paper cutter (24" or larger). Label equipment with easy to follow directions.

4. House basic production supplies: scissors, coloring pens, crayons, pencils, rulers, paper supplies (construction paper, manila paper, oaktag), magic mending tape, masking tape, stapler, rubber cement, paper clips, rubber bands. Using household desk organizers may prove helpful in keeping supplies in order.





5. Check to see that the area has the electrical capabilities for the intended production activities. Additional outlets may have to be installed.

6. Encourage the school administrators to visit the library production area. Involving administrators will help them to develop a better understanding of what equipment and supplies will be needed in the future to maintain a successful production center for teachers and students.

7. Contact the Technical Assistance Center for consultative assistance in planning for and recommendations on equipment and supplies.

As more space and funds become available, increase the variety of production equipment and supplies for teacher and student use. Work with administrator and teachers to plan future developments for the production area.

Summary

The teaching and use of media production skills provide a challenging avenue to broaden students' critical thinking skills and creative abilities. Integrating production activities into content area projects invites opportunities for self-expression in art, for gathering and presenting factual information, and for stimulating and enriching language-learning activities.

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NOTE: All films listed here may be requested through the DOE Audiovisual Services Unit. Refer to the latest edition of your 16mm Film Catalog for annotations on these and other films available.

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"Making Puppets." (Film) Library Films, Inc., 1953.

"Microphone Speaking." (Film) Centron, 1969.

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"Paper Mache." (Film) ACI Prod., 1967.

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"Simple Hand Puppets - Their Construction and Creative Use." (Film) Disney, 1963.

"To Help Them Learn." (Film) Assoc. of Media Producers, 1977.

DOE RESOURCES

The Technical Assistance Center section (TAC) specializes in direct production and loan services to teachers and other DOE staff. It also provides assistance in planning library and school media facilities. It gives in-service training to teachers in media production and equipment selection and use. It also runs a media center where teachers and other DOE staff may make their own audiovisual aids and request its specialists to make materials for them.

TAC CAN HELP YOU WITH -

Pocket charts
Showcard printing
Posters
Transparencies
Laminating
Cartoons
Binding
Copystand
Slide shows
Scripts
Filmstripping
Videotape duplication
Videotape editing
Videotape loans
Multimedia kit loans
Cassette duplication
In-service training
Media planning
Copyright information
Field trip information
16mm film loans
Much more

The Educational Television Section (ETV) seeks out and finds, produces or shares in the production of television programs that will help the DOE implement its curriculum, gives in-service training to teachers, and provides instruction to public school students from kindergarten through adult education. It plans and publishes a program schedule that permits teachers to make ETV a regular part of their teaching. It plans and installs school TV systems that can receive and distribute programs to the classrooms. It also maintains school TV equipment on a scheduled basis and makes emergency repairs as needed.

ETV CAN HELP YOU BY PROVIDING -

Consultation on making effective use of ETV, on choosing new TV equipment and planning TV systems for your school, on the advantages of using one type of media system as compared with others, on portable videotape production, and on just about any question you may have about educational television or TV in general.

Videotape duplication

Educational TV installation and repair, facilities planning and bid specifications.

INTRODUCTION TO PROVISION AND MANAGEMENT OF RESOURCES SECTION

The provision and management of resources provides a sound foundation for the total school library program. It encompasses several major areas:

1. the effective use of the time needed to orchestrate all components of the library program.
2. the human resources necessary for providing services,
3. the physical facilities housing the library program,
4. the material resources maintained within the library or coordinated by the library staff.

Librarians involved in a systematic, on-going improvement effort will find the approach explained in the first section, pages I-7-11, an effective tool for both short- and long-range planning and implementation. Suggestions for application in each specific area of the provision and management of resources are shown in the following chapters.

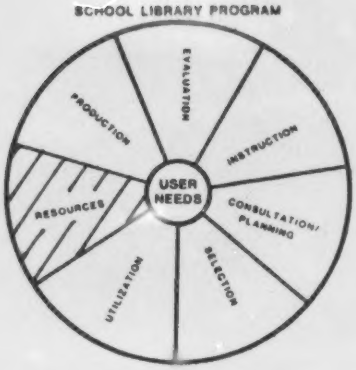
The intent of this section is to present an overview and general guidelines of the areas included, to give information about procedures relevant to school libraries in Hawaii, and to suggest strategies and tools that may be useful in implementing effective provision and management of resources. For more specific or in-depth support, School Library Services offers help in various ways:

- maintaining a professional collection of materials that may be borrowed by librarians
- offering in-service opportunities to teachers and librarians, dealing with a variety of library-related topics
- providing on-site technical assistance
- responding to telephone or written requests for information or assistance

The school librarian who needs help, information, or support is encouraged to contact the staff of School Library Services.

PROVISION AND MANAGEMENT OF RESOURCES:

Time, Personnel and Facilities



Time, Personnel, and Facilities

This section provides support for librarians in their efforts to 1) make the best use of their time, 2) involve others in the management of the school library program, and 3) plan for the most effective use of available facilities.

Time

Time Management

Busy librarians, fulfilling many different roles in the school, often seem to be trying to crowd ninety minutes into every hour. Few professions call upon time management skills more than school librarianship. To avoid the trap of being too busy without seeing sufficient results, a problem solving approach can be an effective time management strategy.

Setting goals and priorities

Because spending time in one activity involves postponing or eliminating others, a clear understanding of the long-range goal(s) of the library is critical. Suggestions given in section on the school library program (see page I-8) serve as a good starting point for librarians consciously identifying the real purpose of their school library programs.

School librarians, of course, must balance their personal goals and expectations with those of the users of the library. The priority setting component of the Needs Assessment packet (see Appendix, pages XII-40-42), serves as a way to gather solid data about what library users value most in a school library program.

Identifying goals and objectives enables librarians to focus their efforts on being effective rather than merely efficient:

EFFICIENCY	EFFECTIVENESS
Getting things done right	Getting the right things done
Finishing tasks as quickly as possible	Choosing which tasks should be done or set aside
Reacting promptly to immediate demands	Planning for activities that contribute to long-range goals

Identifying and clarifying personal and school goals in writing is an important strategy for librarians who want to use their time effectively. The following activity sheet provides a means for this critical task.

Data gathering sheet

SETTING GOALS AND OBJECTIVES

a. What do I think an ideal school library program should consist of?

b. What is my personal goal for my library?

c. What do my students need from the school library program?

d. What does my administrator, my faculty expect from the library?

e. What is a long-range goal for my library? (b + c + d)

f. What do I see as reasonable objective(s) for this school year that will help to move toward e?

g. What can I do this week that will mean progress toward the objective(s) in f?

Assessment

Once goals and objectives have been set, a careful assessment of the use of time is important. Time, the elusive, constant, steady resource, disappears unlike any other resource available to librarians. Without detailed data-gathering, it is difficult to plan for the most effective use of time. A data gathering tool, such as the one on page IX-4, can help the librarian who wants to manage his/her time more carefully.

Tips for using a time assessment tool

Step 1 - Decide which categories need to be assessed. "How I Use My Time" has been designed to correlate with the Needs Assessment priority setting activity for the next step, but other categories, for other purposes, can be substituted. (See page II-9 for an example.)

Step 2 - Fill in the first columnn for each category/component.

Step 3 - Complete the second column by minutes per day, keeping in mind the major goals and objectives of the library program. Consider using the Needs Assessment priority setting activity (see Appendix, pages XII-40-42) to be sure the third column reflects the priorities of others, as well as personal priorities.

Step 4 - Gather more detailed, and accurate, information by using a time log, e.g., the sample on page IX-5. Use a data-gathering tool on a day, preferably two, chosen at random. The use of a log takes time, but is invaluable as a way to find time "leaks" and gap areas.

Step 5 - Sort activities by categories, i.e., ones chosen for Step 1. Total minutes by category to find how much time is spent in each.

Step 6 - Fill in the third column with the category totals.

Step 7 - Compare the second and third columns and discover if more or less time than is ideal is being spent in a category.

Step 8 - Fill in the fourth column, preceding the number of minutes with a plus if more time is being spent than is desirable; by a minus, if a category is being given less time than is desirable.

Step 9 - Identify which categories, or components, represent the greatest discrepancies.

Step 10- Decide which one(s) need to be worked on first. Try to reduce low priority, time-consuming activities in order to invest more time in high priority activities that require additional attention.

Data gathering sheet

HOW I USE MY TIME

COMPONENT	TIME			
	Estimated	Desired	Actual	Discrepancy
Instruction	______	______	______	______
Consultation/Planning	______	______	______	______
Selection	______	______	______	______
Utilization	______	______	______	______
Provision of Centralized Resources	______	______	______	______
Production	______	______	______	______
Evaluation	______	______	______	______
Other				
____________________	______	______	______	______
____________________	______	______	______	______
____________________	______	______	______	______
____________________	______	______	______	______
____________________	______	______	______	______
____________________	______	______	______	______
____________________	______	______	______	______
____________________	______	______	______	______

Data gathering sheet

TIME LOG

DATE ____________________

TIME	CATEGORY*	ACTIVITY	TIME	CATEGORY*	ACTIVITY
5:00			4:00		
6:00			5:00		
7:00			6:00		
8:00			7:00		
9:00			8:00		
10:00			9:00		
11:00			10:00		
12:00			11:00		
1:00			12:00		
2:00			1:00		
3:00			2:00		

*Component of a school library program may be used as a category.

Analysis

Once the problem areas of time management have been identified, a librarian can begin to explore possible causes for the gap areas. Some of the most common time-wasters include:

- Not attending to first priority activities
- Attempting too much
- Failure to set own deadlines
- Personal disorganization
- Procrastination/indecision
- Failure to delegate
- Too much socializing
- Inability to say "no"

Honest analysis of gaps in a time log can help a librarian to find "leaks" that need to be plugged. In addition, asking key questions can give real insight into what's going right and needs to be maintained or increased, as well as problem areas that need improvement. The following page suggests such key questions.

Data gathering sheet

TIME ANALYSIS QUESTIONS

1. What went right today? Why?
2. What went wrong today? Why?
3. What patterns and habits do you see in your time log? What tendencies?
4. What was the most productive period of your day? Why?
5. What period of the day was the least productive? Why?
6. Who, or what, accounted for most of your interruptions? What were the reasons for the interruptions? How could interruptions be controlled, minimized, or eliminated?
7. What were your three biggest timewasters today?
8. What could you do to solve your three biggest timewasters?
9. How much of your time was spent on high value activities? How much on low value activities?
10. What did you do today that could be eliminated
11. What activities could you spend less time on and still obtain acceptable results?
12. What activities need more time?
13. What activities could be delegated? To whom? Why or why not?
14. Beginning tomorrow, what will you do to make better use of your time?

Planning

Outstanding time management consultants agree on one essential tool for the most effective use of time, the daily to-do list. Alan Lakein, in his book on time management[1], introduced the Lakein ABC method of determining the order that tasks should be completed during a work day. Each task or project is assigned a priority rating of A, B, or C, with A representing activities that are necessities or overwhelming; B, tasks that are of secondary importance; and C, tasks that are trivial or of low value. The sets of activities can be further sub-divided into A-1, A-2, A-3 until the priority of each is measured in terms of other responsibilities.

Individuals, with differing organizational styles, find various tools useful for keeping the tasks in priority order:

- The daily list included on the following page uses the Lakein method to place tasks in order.
- Having a sheet of paper representing each unfinished task, e.g., a report that must be completed, an order list with a deadline, a project with a deadline, provides a way to arrange or rearrange tasks and activities in priority order.
- Using a desk calendar with deadlines and notes of approaching deadlines as a "tickler" file.
- Having a wall calendar posted in a constantly visible location, with notations of large projects that require prior work to meet deadlines.

Implementation

Carrying out the effective management of time becomes much easier if the preliminary steps of the problem-solving process have been completed. There are some additional strategies that competent time managers use:

- Awareness of personal work rhythms - Individuals vary greatly in the way they function at different hours of the day. Self-observation can help in the scheduling of different kinds of activities during the day. Rhythm scheduling must, of course, be balanced with the scheduling needs of library users, but within the constraints set by others, librarians can plan tasks requiring most concentration when they feel most alert.
- Breaking down overwhelming projects - Working on a very large or unpleasant task will go more easily if small components are completed at a time. Lakein further recommends that one component of a large A task be completed every day.

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[1] Alan Lakein. How to Get Control of Your Time and Your Life. (New York: McKay, 1973), pp. 28-29.

- Learning to say, "No, but..." - Turning down all time-consuming requests is certainly an efficient way to manage time, but does not contribute to effective interpersonal relationships! Offering the requestor an alternative shows that the request is valued even if it cannot be carried out fully. For example, a librarian who was asked to supply a bibliography for all the students in a class suggested that she and the teacher share the task, with the librarian compiling the titles and the teacher duplicating the copies she wanted.

- Investing time for later returns - Drawing up a standard form for repeated use may require more time than a jotted note, but saves the time involved in jotting many notes. Even organizing the librarian's desk top can be a worthwhile investment of time so long as it leads to working on A tasks rather than avoiding them!

Today ____________________

TO-DO LIST

Order	Tasks	Priority	Completed	Further action

Instructions for use: List the tasks that need to be done, place an A-B-C priority value on each, determine the order the tasks should be tackled, check off completed tasks, or note what further action is needed. Incomplete tasks form the basis for the next day's list.

Evaluation

The effects of time poorly spent may not be immediately evident, but eventually result in poorly managed libraries that move from crisis to crisis. It is important, then, to evaluate the use of time in an on-going effort to use it more effectively.

- Annual review of long-range goals indicates progress made.
- Quarterly, or periodic, evaluation of the status of short-range objectives provides opportunity for in-course correction.
- A daily evaluation of the use of time leads to the elimination of time-wasters.
- Constantly asking Lakein's key question, "What is the best use of my time right now?" with the added point "...in maintaining a library program responsive to user needs?" guarantees that important activities will be completed first.

A list of questions, such as the ones on the following page, can be used not only to analyze a detailed time log, but to evaluate the use of time periodically, daily, or even moment-to-moment.

NOTE: It is essential to retain a sense of perspective in the area of time management, to strike a balance between misusing time so that nothing seems to get done, and being so efficient and task-oriented that the peoplework of the library is neglected. Time management strategies can contribute to the effectiveness of the library so long as they are tempered with the knowledge that the school library program focuses on services to users.

Recycling the Process

A lively and exciting library is never "complete" but takes different directions as user needs change. Evaluation results can be used as a basis for further planning, from selecting incomplete tasks on the daily to-do list to build the next day's plans, to a quarterly evaluation that provides for new objectives.

TIME USE EVALUATION

1. How was time wasted?

2. Was the time of others wasted? Whose?

3. What activities can be reduced, eliminated, delegated?

4. Who wasted my time?

5. What was urgent but unimportant?

6. What did I accomplish in light of my goals?

7. Do I need to determine goals? objectives? activities turned into objectives?

8. Am I doing what is important to me?

Work Simplification

The comparison of effectiveness and efficiency on page IX-1 refers to "getting the right things done." The problem-solving process on the preceding pages leads to deciding what exactly were the "right things" for a particular library. Once those have been decided upon, work simplification can ensure that librarian are "getting things done right."

PHILOSOPHY AND ATTITUDE OF WORK SIMPLIFICATION[2]

a. There is always a better way to do a job.

b. The "one best way" is never truly achieved. It is a goal to be worked toward under a given set of conditions.

c. Work simplification can be applied to almost any work if there is a desire to save time, effort, or money.

d. A systematic and orderly approach to work problems will yield better results than a haphazard or inspirational approach.

The work simplification philosophy must be accompanied by:

a. An open mind
b. An inquisitive mind
c. An imaginative mind
d. Common sense

Streamlining library tasks saves not only time, but effort as well--the effort of librarians and the effort of those who assist librarians. Again, the problem-solving process provides a framework for improvement of procedures.

1. Goal-setting - The tool, Time Management; How I Use My Time, on page IX-4 is one that can be used to decide which gap areas need to be improved through work simplification. The largest discrepancy between actual and desired time spent shows where efforts need to be given first. Another less formal way to determine a gap area is to become aware of which B and C tasks seem to be demanding so much time that A tasks are neglected.

2. Assessment - Once an activity or procedure has been selected, it is best to carry out some form of task analysis. Some tools that can be used include:

   - Work distribution studies - Looking at the tasks each person is performing and how the work load is distributed over a period of time, is often used in large organizations. It can also be applied to the library staff, and to others who work in related areas, to determine whether there is an equitable division of labor.

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[2] Robert Lehrer. Work Simplification (Englewood Cliffs, N.J.: Prentice-Hall, 1957) p. 9.

- Listing the steps of an operation - Breaking down each step of a procedure in writing also gives a better visualization of the task analysis. This process has the added advantage of becoming an instruction tool for library volunteers or assistants.

- Hands-on analysis - Going through the steps of a procedure, and analyzing as each step is carried out, is less detailed but can also be an effective tool in looking for a better way to complete the task.

- Flow charts - A flow chart can provide a detailed study of an operation. Even a simple chart can be time-consuming to design, but does give a refined break-down of a procedure that is difficult to analyze through other means.[3]

3. Analysis - Key questions need to be asked of each step of the procedure[4]:

WHY do you do WHAT?
Is it really necessary? Can that step be ELIMINATED?
Will this recorded information be used sufficiently to justify the work involved, or would it be better to take a "calculated risk" that its use would it be of less value than the cost of maintaining the record? Must the library's name be stamped more than one place in a book?

WHY do it WHERE you do?
Is there a more convenient place for it to be done?
Will bringing the most frequently used reference books closer to the desk ELIMINATE some walking?

WHY do it WHEN you do?
Is this step done in the right sequence? Can it be COMBINED or SIMPLIFIED by moving it ahead or back? Can the book cards be sorted as the books are charged?

WHY do YOU do it?
Or WHO should do it? Does the job require your skills? Can someone else do it just as well or better? (Editor's note: Can parent-helpers do it?)

WHY do it HOW it is done?
Can it be done a better way with different equipment or a different placement of furniture and files? Can the METHOD be IMPROVED?

4. Planning - Answers to the key questions may point out some changes that need to be made. Some of the activities that may need to precede improvement of tasks or procedures are: reorganization of library collections, rearranging the library workroom, ordering necessary supplies, budgeting for work-saving equipment, designing a better system, involving others who may be affected by changes.[5]

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[3] "Flow Charts," School Librarian's Workshop (February 1981):13-14.
[4] Letter to Libraries (Oregon: State Library, 1962).
[5] See also "Effects of Change" wheel on pages VI-12-13.

5. Implementation - Sometimes it is helpful to recall the three simple--but essential--parts of a job before tackling it:

• Make ready.	Gather all necessary supplies and equipment. Provide a work space sufficient for the task. Allot sufficient time to complete the task or the first component of it.
• Do.	Be comfortable while working. Make sure the arrangement of materials is not causing awkward motion, e.g., right arm reaching across the left. Avoid reaching and stretching. If possible, establish a rhythm and consistency of movement. Work quickly but not hastily. Set aside items that require further action. Complete the same part of the job at one time rather than going through all the steps repeatedly, e.g., check all the purchase orders for incoming materials, stamp all the books at once.
• Put away.	Replace all supplies and equipment. Mark items requiring further action. Clean up the work space.

6. Evaluation - Once an awareness of the principles of work simplification has been established, more tasks and practices can be examined by the open, inquisitive, imaginative, common sense mind. Even the new procedure itself needs to be evaluated to be sure that the change is actually an improvement or needs refinement.

UTILIZING NEW TECHNOLOGY

Librarians, in their efforts to conserve their financial resources, may overlook an important resource -- that of labor- and time-saving equipment and products. One pragmatic aid to making purchase decisions is to compute the amount of time saved times the cost of the librarian's time. Even the rough estimates below can yield some surprising information about the value of professional time.

If a librarian earns $15,000 a year, divided by 182 days, 7 hours per day, s/he is earning $11.77 per hour, 20¢ per minute.

At $20,000, the figure jumps to $15.70 per hour, 26¢ per minute.

EXAMPLE: *A librarian might use the following computation to decide whether ordering commercial catalog card sets is a wise use of resources.*

	Time needed	*Cost of time*
Classifying one book and assigning subject headings	*3 min.*	*$ .60*
Typing a set of catalog cards and shelf list card	*6 min.*	*$1.20*
Typing a pocket, book card and label	*1 min.*	*$ .20*
Total	*10 min.*	*$2.00*
Cost of commercial catalog card set		*$ .55-.75*

The economy of ordering catalog cards becomes obvious! Even when clerical help is available, computing the professional time needed for classifying materials and para-professional time for typing can provide a clearer understanding of the actual cost involved.

Librarians have used the same justification not only for technical tasks, but for other services as well. One librarian purchased additional nonbook materials to provide reading motivation, reasoning that she was "hiring" an extra librarian to supply high quality book talks at a reasonable cost.

1. Products

Other examples of products that time-conscious librarians have found helpful include:

3-part NCR (no carbon required) message forms that save time both for the sender and the person replying, and provides a copy for both. The forms can be ordered with the letterhead printed.

3-part NCR overdue notices.

hanging files that speed up filing catalogs

self-inking rubber stamps for frequently repeated information

Catalogs from library, art, and secretarial supply houses are good sources of information about new work-saving products.

2. Equipment

An increasing variety of new equipment is available to librarians who want to conserve time and effort. Again, the cost of the equipment must be weighed in terms of the value of the time saved. Librarians may find it easier to justify the initial cost if the equipment is to be placed on a time-shared basis in the school.

The variety of equipment that may be applied to management tasks include:

- Mending tape dispenser to make a sticky job easier.
- Electric eraser/pencil sharpener/stapler if these are frequently used items.
- Printing calculator
- Electronic typewriters with memory to store form letters and other repeated information.
- Microcomputers with a growing range of management software.

Again, the need for additional equipment is easier to communicate with others if there is good documentation related to the amount of time spent in the task and the services that could be extended or initiated with the additional time.

Summary

Time-management, or more accurately self-management, requires a continuing awareness of goals, objectives, and priorities. While skills, strategies, and aids can assist, the critical factors are the librarian's awareness of his/her own use of time, and his/her efforts to balance the demands of immediate, essential tasks within the larger context of the total library program.

Personnel

The need to balance reality and vision is nowhere more evident than in the area of providing sufficient staffing for a good school library program. Professional and clerical staffing of school libraries has been and will undoubtedly continue to be subject, to a great extent, to the constraints of the larger economic situation.

Provision of Professional Staff

Every school library in Hawaii has been assigned at least one librarian working, in most libraries, on a full-time basis. Larger libraries often have a second librarian provided.

Provision of Clerical Help

The majority of school libraries lack full-time clerks assigned specifically to the library. Obtaining part- or full-time clerks requires a careful assessment of the library program to determine how a clerk could enhance that program while still working within the school's clerical assistance resources. In presenting the library's needs to the administration, the following suggestions may be helpful. Librarians who have clerical support may also use the suggestions to justify the continued assistance of a clerk.

- Basing the request on sound assessment

  EXAMPLE: *An informal survey can establish the priority of library services needed by staff and students. (Several tools suitable for this purpose can be found in the Assessment/Evaluation section, pages XI-3 to 13.) The results can serve not only to provide data for planning the library program, but as a basis for communicating which services could be added with the help of clerical support.*

- Including quantitative data

  EXAMPLE: *Collecting circulation and usage figures from the annual school library report can provide a longitudinal profile that supports the library's need for clerical help. A time log can show the amount of professional time spent in clerical work that could otherwise be devoted to direct service to library users.*

- Giving student needs high priority

  EXAMPLE: *The need for clerical help is more effectively expressed in terms of meeting student needs rather than as a relief for the librarians' work load.*

- Communicating the library's goals

  EXAMPLE: *If the staff members are aware of the library's efforts to expand services, they may be more willing to share the school's available human resources.*

  EXAMPLE: *A willingness to look at the broader picture of total clerical support and needs of the entire school, seek alternative solutions to the problem, and maintaining good interpersonal relationships may take more time but be more productive in long-term results.*

Recruiting Volunteers

In the absence of adequate paid paraprofessional help, it is important to establish an on-going program of recruiting volunteers for the school library. Some human resources for school libraries may include:

Parent volunteers

A cadre of parent volunteers not only frees librarians for the most productive use of time, but also forms a core of involved and informed adults within the school. The following methods of recruiting parent volunteers have been found to be effective.

> *A volunteer co-ordinator from the school's parent-teacher organization assumes all aspects of recruiting and scheduling parent volunteers, with the assistance of the school librarian. The co-ordinator may recruit volunteers from the organization as well as from the larger community.*
>
> *Librarians tap resources from a school-wide volunteer recruitment program. Making their volunteer needs known to the school administration facilitates publicizing library volunteer needs, or to share in the benefits of help available intermittently, e.g., cafeteria workers during the summer.*
>
> *Librarians conducting individual recruitment programs, through established communication lines, e.g., parent newsletters, open house, with the cooperation of the school administration.*

Student assistants

A well-organized group of enthusiastic students provides much-needed help for busy librarians. Key elements of a successful student assistant program are:

- planning a variety of tasks that will maintain motivation and provide educational benefits for students.
- selecting work that gives the individual student a chance to succeed and to enjoy the library work experience.
- organizing instructions to reduce the amount of supervision time and to encourage self-direction and independence.
- recognizing and rewarding the contribution of each student.

Most libraries have a student volunteer program that includes at least one of the following:

> Daily monitors - Elementary children generally enjoy the responsibility of serving in the library on a rotating basis once or twice a year. Completing simple housekeeping tasks, running errands, and helping other students are duties that all students can perform successfully.

Class monitors - Students may be assigned to assist during their class visits for a period of time. Checking book cards for accuracy, stamping, and preparing monthly lists of students with overdue materials are tasks that librarians have shared with reliable students.

Library clubs - Enthusiastic and responsible students can serve the library on a long-term basis. The following pages describe a successful library club program.

NOTE: Although the program described is being carried out in an elementary school, secondary librarians have also used this approach to attract above average students. Secondary activities may include taking responsibility for bulletin board displays and providing brief book reviews (kept available at the circulation desk for other students). Benefits of membership in the library club may consist of the privilege of getting first choice of new library materials, receiving extra credit for reviews, and having a picture in the school yearbook.

Student aides - Librarians in secondary schools have an additional resource to tap--that of regularly scheduled library aides. Since these students work in the library for a minimum of one semester, it is important to ensure that the experience is profitable to the student and beneficial to the library program.

- Working closely with the school's counselor(s) or registrar provides an understanding of the kinds of activities involved and the entry skills required of the students for a satisfying experience.
- One intermediate school found that scheduling for an add-drop course period of time gives students and librarians a trial period to evaluate the student-task match. Students who find that they do not fit comfortably into library work have an opportunity to make changes in their schedules. When computer scheduling, course credit considerations, and other factors preclude such a trial period, careful pre-counseling to detail expectations becomes critical to successful selection of student aides.

Kalihi-Uka Library Club

Criteria for membership: All 6th graders, including Special Ed., who are responsible, considerate, want to participate, and can keep up with classroom assignments.

Library Club Period: Every Wednesday from 12:30 to 1:15.

Library Club members' responsibilities:

1. Come to the library once a day to shelve assigned books and sign the Daily Log to indicate time worked.
2. Participate in Special Assignments during the Library Club period and make notation in the Weekly Journal to indicate work accomplished.

The program varies as needed for particular groups of students.

Added incentives:

1. Each member receives a specially silk screened Library Club T-shirt, and a Library Club badge with his/her name.
2. Individual pictures of library club members are prominently displayed in the library for the year.
3. Juice and popcorn (or chips) once a month during Library Club period.
4. All members help to set up, publicize, and run the annual Book Fair held in early December.
5. All members help to decorate the library for Christmas, including a Christmas tree with all the trimmings.
6. Christmas party.
7. Easter sundae party.
8. End of the year event - McDonald's lunch for all members.
9. All members receive recognition and Certificates of Appreciation at the end-of-the-year Awards Day Ceremony.
10. All members are eligible to be "after school circulation desk monitors."

Stevenson Intermediate School Service - Library Aide Program

OBJECTIVES:

Provides students with the opportunity to:

1. Learn how to use libraries.
2. Explore vocational interests through work experience.
3. Feel the satisfaction found in service to fellow students and teachers.
4. Develop good work habits and job skills.

DESCRIPTION:

A student library aide will perform a great variety of services, including the following; working at the circulation and audiovisual desks, shelving material, alphabetizing cards, mending books and magazines, working with pamphlets and pictures, helping other students learn to use the library processing material and many other things.

(S)he will learn how to do and use all the systems in the library: the Dewey Decimal System, the card catalog, the Readers' Guide and other indexes as reference books.

QUALIFICATIONS FOR STUDENT LIBRARY AIDES:

1. Teacher's recommendation (see following form).
2. Passing grades in all subjects.
3. Infrequent absences and tardies.
4. Courteous, honest, and reliable.
5. Willing to learn and able to follow directions and schedules.
6. Desire to help themselves and others.

BE A LIBRARY STUDENT

Do you:
Like to help others
Like to use a microcomputer
Like to check out (and in) material
Like using audiovisual equipment
Want to help with our security
or Want to learn to do new things

If yes - are you
Honest
Helpful
Reliable
In class daily
On time to class

Then become a library student next year - one or two semesters

Sign up today - or Monday

I need to approve your choice.
To do that, I need evaluations from teachers returned.

Library #1

To: ______________________________ Room No. ________

Subject: EVALUATION OF STUDENT WHO WANTS TO BE A LIBRARY ASSISTANT NEXT YEAR

Please help me by evaluating ______________________ to tell whether she/he would do well as a library assistant. Please add any comments.

Please tell me if the student:

is reliable?

is trustworthy?

is helpful?

follows directions?

has a good attitude?

attends class regularly?

is tardy frequently?

This evaluation will be kept confidential. However, I need it before I can sign the form, so please return it today. Thank you.

(Signature of librarian)

Librarian

ROBERT LOUIS STEVENSON SCHOOL
COURSE OUTLINE
YEAR '83 - '84

Course Title School Service

Grade Level 8 - 9

Dates	Area of Study or Units	Major Concepts to be Covered	Essential Competencies	Library Skills
1st Quarter	Orientation	LIBRARY LAYOUT	1, 6, 9	As shown under "concept"
		USE OF AND WORK IN LIBRARY Parts of a book Fiction Nonfiction Biography Dewey Decimal System Card Catalog Alphabetizing	1, 2, 3, 4, 7, 9, 11	
		ATTITUDE Helping Responsibility Attendance	7, 9, 11	
		AREAS OF RESPONSIBILITY Circulation desk Audio-visual desk Helping library assistant	1, 2, 3, 6, 9	
2nd Quarter	Service	Apply above concepts in daily work	1, 2, 3, 4, 6, 7, 9, 11	
3rd Quarter				
4th Quarter				

Sample course outline

GUIDELINES FOR RECRUITING VOLUNTEER LIBRARY WORKERS

- Explain clearly what is involved in clerical support of the library. If an initial brief notice is used, plan a follow-up verbal explanation to communicate clearly what sort of tasks may be asked of the individual. Misunderstanding and disappointment can be avoided through open sharing.

- Make clear to potential workers what the expectations are in terms of attendance and hours. Some volunteer programs are designed for flexibility to accommodate drop-in workers; others are more structured with workers providing a set number of hours each week.

- Communicate the benefits of the work. Pointing out the positive aspects of the work can set a climate conducive to a pleasant experience. For example, preparing a parent volunteer for the pride his/her child will display toward having a parent in the library will increase the parent's enjoyment of the work.

Supervision of Support Personnel

As librarians manage the total school library program, they become supervisors to those assisting in the library. While supervising is formally defined as overseeing the work of others, a more perceptive understanding of supervision involves helping others do a job well.

THE ROLE OF THE SUPERVISOR

"The primary responsibility of a supervisor is to create, or facilitate in creating, a climate where people are willing to cooperate to meet organizational objectives, and in doing so, serve personal needs."[6] An effective supervisor is able to step away from the work, keep control of results, and let others be successful in doing the tasks. Supervision is peoplework, working effectively with others.

GUIDELINES FOR EFFECTIVE SUPERVISING

1. Understand that people need to feel that they:

    - belong, are an integral part of the group.
    - participate in making decisions that will affect them.
    - help set worthwhile goals and objectives that have real purpose in relation to their part in the big picture.
    - are progressing toward set goals.
    - know what others expect of them.
    - are challenged according to their interest and ability; are being delegated responsibility and authority.
    - know what is going on, are kept informed.
    - are needed and appreciated.
    - have supervisors who are trustworthy and who trust them.

---

[6] Louis V. Imundo, The Effective Supervisor's Handbook (New York: AMACOM, 1980), p. 12.

2. Understand not only people but also organization requirements and know how to put the two together. Skills needed to match people and organizational tasks appropriately are:

   - Planning skills--to develop and implement a school library program.

   - Technical competence--to know something about the tasks a librarian needs to oversee.

   - Training skills--to develop skills in others.

3. Communicate clearly what needs to be said in such a way that it is understood and accepted. Effective communication involves:

   - Collecting your thoughts before trying to convey them.

   - Organizing your ideas.

   - Orienting your communication toward the receiver. Be sensitive to the receiver, e.g., be aware of receiver's interests and goals.

   - Choosing words carefully; using language clear to the receiver.

   - Listening carefully; profiting also from body language. Try to understand other points of view.

   - Clarifying your point. If it appears unclear, restate.

   - Being alert to non-verbal communication--yours as well as the receiver's. Are you saying one thing and your eyes and body saying another?

   - Speaking or writing clearly, distinctly.

   - Being thoughtful. Good manners are inherent in good communication.

   - Asking questions. It is important to understand if you are to be understood.

4. Recognize the efforts of individuals--praising when praise is deserved, encouraging and jointly problem-solving when a great deal of effort has been expended and some suggestions for improvement may be needed to assist the individual to do the task well.

5. Delegate tasks appropriately; do not try to do tasks that others can do with supervision.

6. Recognize and accept the fact that supervision is working with people and all that this implies in terms of interpersonal relationships.

Delegation of Tasks

Human resources assisting in the library may vary greatly in terms of who they are, how much time they spend, and what they are able to do. In working with people from a spectrum of possible human resources, the librarian needs to develop skill and sensitivity in matching the individual to the task.

In general, most of the tasks delegated will be of a clerical nature. The following list identifies clerical responsibilities that can be assumed by volunteers. These should be delegated after 1) clearly communicating to the assistant that such aid will free the librarian to work more effectively with students and teachers, and 2) knowing the strengths and preferences of the assistants so that tasks can be matched to the individual. For example, when final preparation of bibliographies can be given to the person who really enjoys typing, both satisfaction and quality of product are outcomes.

- Circulation of materials and equipment
- Processing materials
- Inventory
- Display design
- Production of materials
- Preparation of bibliographies
- Preparation of catalog cards

IMPORTANT: An exception occurs when librarians are aware that some of the people resources also have other valuable talents that will enhance students' experiences in the library, e.g., the parent who has a flair for puppetry or reading aloud to children. People with such talents can supplement the librarian's services to students and teachers. Careful joint planning and relating to classroom activities will help the parent coordinate effectively.

Planning for Effective Delegation

Training

- If tasks are routinely repeated but the persons doing them are changing frequently, the time invested in developing a manual, handbook, or chart may be very worthwhile.

EXAMPLE: *Manoa School uses a self-instructional flip chart to acquaint the student monitor with library duties. Directions are phrased as simply as possible with stick figures depicting visually what needs to be done.*

NOTE: The following section, pages X-1-55, can be used as a basis for instruction if changes for individual schools are noted; or schools may find it helpful to prepare a similar manual with detailed procedures. See note, page X-3.

- When a target group needs to receive the same message, consider a group meeting rather than repeating the same message to each individual.

  EXAMPLE: A coffee hour for new parent volunteers to get acquainted, be welcomed and appreciated by school administrators, and to be informed of general duties and functions.

- For more in-depth training consider instructing a few individuals very well and having them assist with the teaching of others--a kind of buddy system.

  EXAMPLE: Before opening up use of audiovisual equipment to students at recess, train library club members or a core of volunteer students intensively. Have these students posted by each audiovisual machine to assist recess users. A few weeks of this kind of one-to-one assistance will generally in-service all regular recess users to the point where they will be competent to assist any newcomers.

Organization for delegation

Assigning responsibilities can range from a task card for a daily monitor to a formal curriculum for student aides. Organizing for the effective use of volunteers who are available at various times and for different periods of time requires flexibility. One school utilizes occasional help by setting aside non-urgent tasks with a detailed task card so that the worker can begin an activity immediately without supervision by the librarian.

Sample task card

___ALPHABETIZE MATERIAL BY:
___author
___title
___student's last name

___FILE MATERIAL IN:
___librarian's file
___publisher's file
___order file
___card catalog
___shelf list

___OTHER:

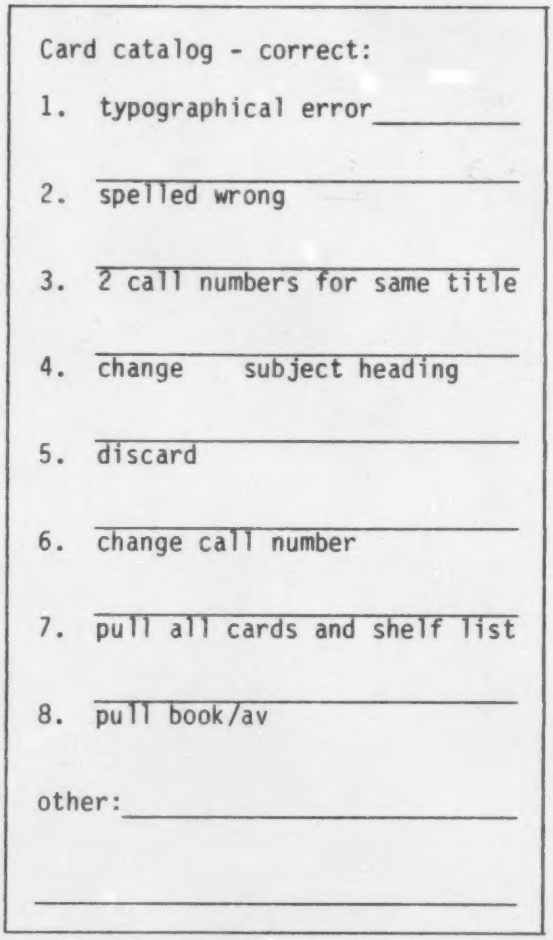
___TYPE:
___correct:
___write a letter:
___request a single copy
___catalog cards, author, title, subject, etc.
___shelf list
___card and pocket
___bibliography
___new acquisition list
___CPC order list

___MEND:
___new call number
___torn pages (loose)
___change call number

ASSIGNED BY:________________ DATE________________

FINISHED BY:________________ DATE________________

CHECKED BY:________________ DATE________________



Card catalog - correct:

1. typographical error ______

______

2. spelled wrong

______

3. 2 call numbers for same title

______

4. change subject heading

______

5. discard

______

6. change call number

______

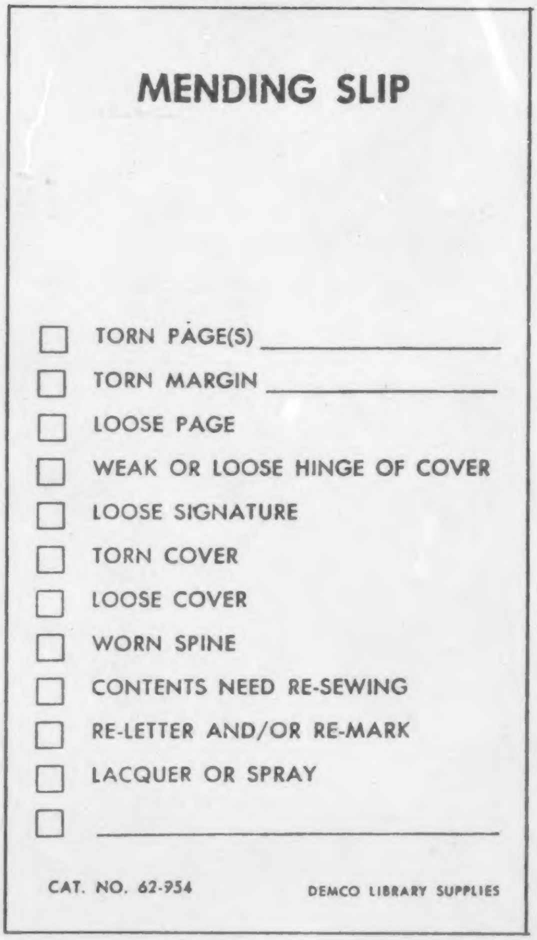
7. pull all cards and shelf list

______

8. pull book/av

other: ______

______



MENDING SLIP

☐ TORN PAGE(S) ______
☐ TORN MARGIN ______
☐ LOOSE PAGE
☐ WEAK OR LOOSE HINGE OF COVER
☐ LOOSE SIGNATURE
☐ TORN COVER
☐ LOOSE COVER
☐ WORN SPINE
☐ CONTENTS NEED RE-SEWING
☐ RE-LETTER AND/OR RE-MARK
☐ LACQUER OR SPRAY
☐ ______

CAT. NO. 62-954 DEMCO LIBRARY SUPPLIES

Also, tasks with many steps need to be done in bits and pieces so that one person may start the task and another may complete it, e.g., the processing of a kit. Ways for the person who leaves the task undone to communicate where s/he left off and what else needs to be done are critical. Examples are shown below.

WORK SLIP

Date:

_____Check school number "131" or 1-131

_____Collate books

_____Stamp "L...Sch Lib"
   ___top edge
   ___inside front cover
   ___title page

_____Write on title page
   ___call no.
   ___accession no.

_____Paste date slip

_____Make list of books

_____Type & apply spine labels

_____Cover jackets

OTHER(S):

Pulled catalog cards__________
(initials, date, period)

1. Author __________
   joint author(s) __________
   illustrator __________
2. Title __________
   2nd title __________
   series __________
3. Subject(s) __________
4. Are there more cards of the same subject left in the card catalog after you pull it out?
   If no, list subject(s)
   ____
   ____
   ____
5. Analytics ______________
   author ______________
   title ______________

Sample task cards

An elementary librarian, presented with a varied group of volunteers devised the following plan for flexible scheduling:

Sample parent volunteer program

Organization of MILILANI-UKA Parent Volunteers

Group	Skills	Time available ea.week	Location	Contribution	Instruction needed
"Knots and Bolts" parents	Typing Filing	2 hours	School	Files catalogs; deletes old catalogs for cutting & pasting	Limited
Security aide	Filing	4 hours	School	Sorts card sets; corrects call numbers; alphabetizes cards and files	Extensive
Circulation assistants	Clerical	6 hours	School	Checking books in, out; shelving; helping students locate materials; maintaining reserve book list	Limited
Typist	Typing	1 hour	School	Typing nonbook catalog cards; typing paperback book pockets	Limited
Security aide	Clerical	As available	School	Attaching book jackets; correcting spine labels	Limited
"Leonardo da Vinci" parents	Artistic	3 hours	School, home	Producing posters: printing	Limited
One to one volunteers	Sewing	Varies	Home	Sewing puppet prizes	None
Parent tutors	Instructional	2 hours on alternate weeks	School	Helping students work on independent studies	Extensive

Feedback to volunteers

Most workers function best in an atmosphere of encouragement and appreciation. Some ways of showing the importance of volunteers' contributions include:

- Frequent, informal expressions of thanks

  EXAMPLE: *Complimenting workers on a task well-done, or for a day spent at the library, reinforces their sense of self-worth.*

- Public recognition

  EXAMPLE: *From elementary youngsters wearing a STUDENT MONITOR badge to parent volunteers being served at a tea in their honor, all ages enjoy being honored for their part in making the school library effective.*

- Discussing the volunteers' role in the library

  EXAMPLE: *Explaining the difference their services make to the total school library program gives more meaning to the tasks being performed and the self-esteem of the workers.*

Summary

"The primary function of managers at any level is to help create environments where people are willing to cooperate to achieve common goals." Supervision that creates this kind of environment pays primary attention to effectively working with people. It considers the following major points[7]:

1. The individual is important and must know this. S/he must also know his/her role in the total picture.
2. Delegation of responsibility and authority is important.
3. The supervisor takes on a guiding role, helping others to do a task well through tactful, constructive comments.
4. Encouragement and support are critical.
5. Shared responsibility is important not only when correcting mistakes but also when accepting credit.
6. Working with the strengths of people will result in people doing their best.
7. Careful planning is important.

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[7] Ibid, p. 7.

Facilities

An inviting, well-organized physical facility is essential to a sound school library program. Standards for planning new facilities are included in the three-volume document Educational Specifications and Standards for Facilities[8]. Librarians involved in planning a new facility, or major remodeling of an established one, are encouraged to contact the School Library Services staff for assistance.

Educational Specifications

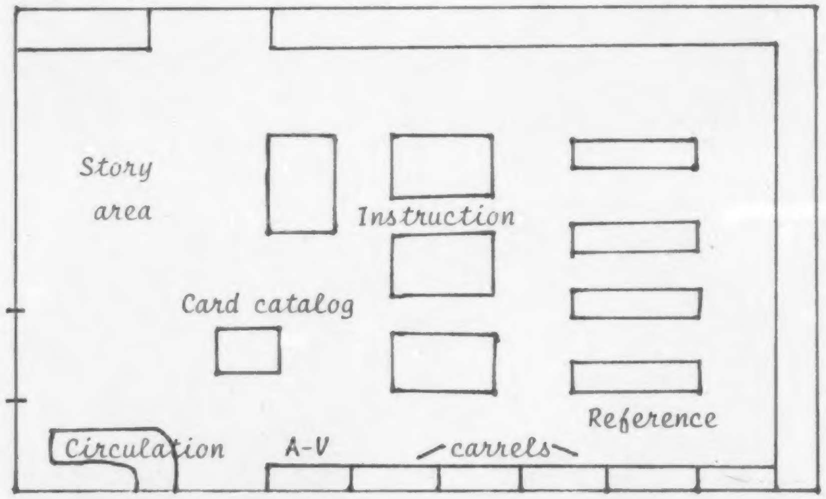
Most librarians, though, deal not with planning for new facilities or major remodeling, but with the arrangement of existing facilities for optimum use. Once more, a systematic problem-solving process can facilitate careful decision-making.

1. Setting Goals - Key questions that help to clarify facility-related goals are: What are we trying to accomplish through our library? How do we want the library facility to support our programs? What are the major activities that should be taking place in the library? What do we want to work toward in the next five years? ....one year? ....one semester?

2. Assessing Present Facilities - There are several ways to assess the school library facilities. A combination of two or more can give valuable insights into the changes that may be needed.

   - Check Library Traffic Patterns

     Step 1 - Sketch a rough floor plan of the library and its equipment.



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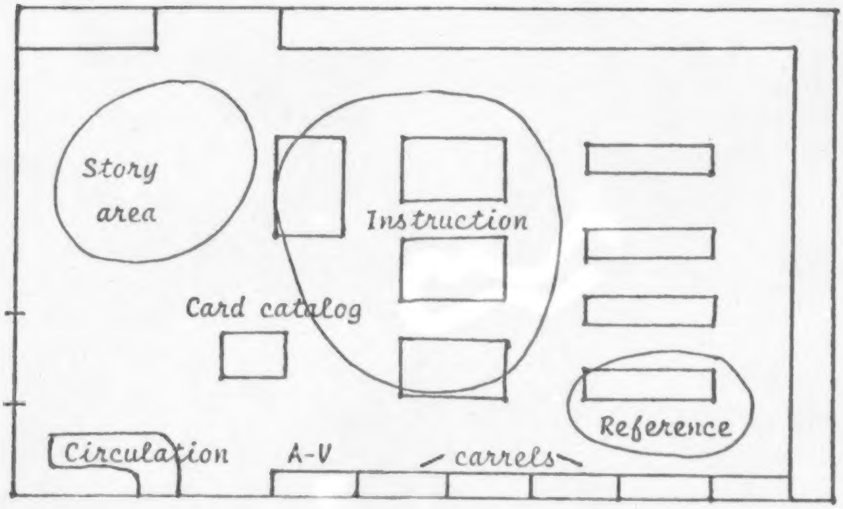
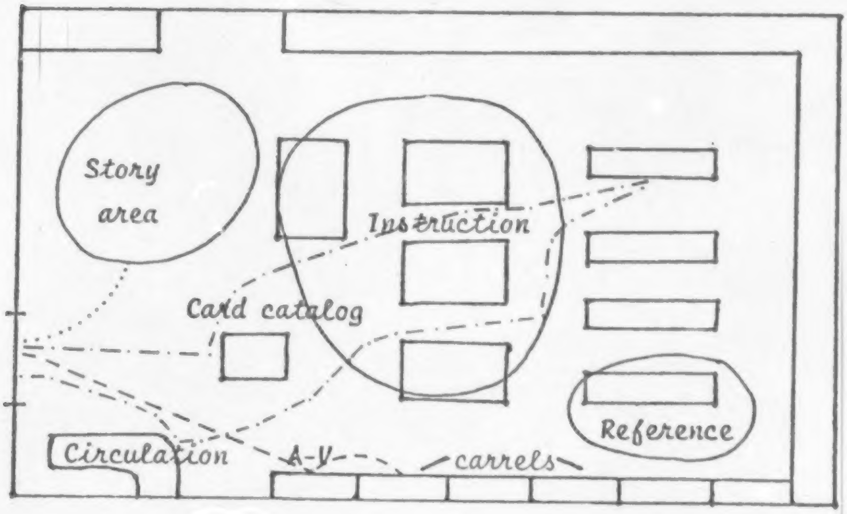
[8] Educational Specifications and Standards for Facilities, 3 vols. (Hawaii: Department of Education, 1980), 1:65-67, 2:78-81,3:150-152.

Step 2 - Mark major activity areas.


Story area
Instruction
Card catalog
Reference
Circulation
A-V
carrels

Step 3 - Trace the paths followed by users at various tasks, e.g., student entering, selecting audiovisual material, and going to an A-V carrel; teacher entering, using the card catalog, going to the shelves, and leaving by way of the circulation desk; students entering and being seated in the story area.


Story area
Instruction
Card catalog
Reference
Circulation
A-V
carrels

- Become a "stranger to the library by walking through the entrance and assessing objectively what impression it makes. Are displays, signs, bulletin boards still fresh and lively, or do they appear tired and faded? Are collections attractive and appealing, or have they become shabby? Is there open space to add a visual expanse to the library, or has it become chopped up into small, cluttered areas? Is the overall effect exciting, inviting, or is it institutionally bland?

- If familiarity with the library makes it difficult to assess, invite other librarians to make suggestions. Request a School Library Services consultative visit to help with assessment and planning for change.

- Invite students and staff to make suggestions for improvement.

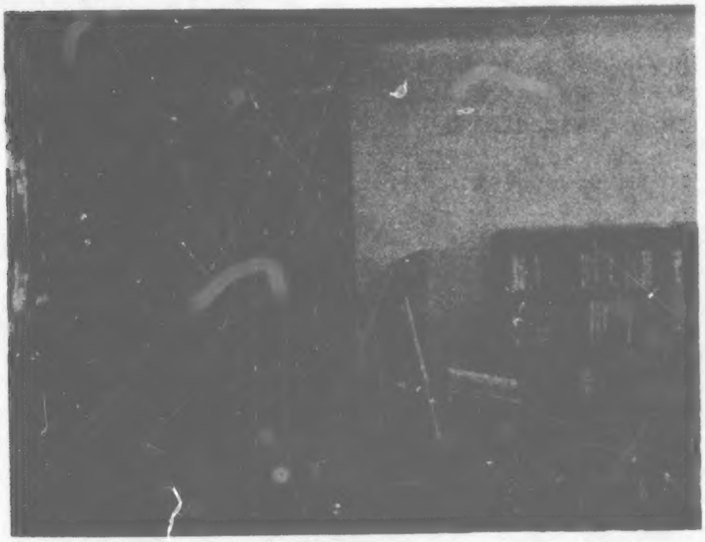
3. Analyzing to Identify Strengths and Weaknesses - The data gathered during assessment can be used to determine what changes seem to be needed. Four major factors should be part of the planning for improvement:

PROGRAM SPECIFICATIONS - The architectural principle of "form follows function" is true for the school library. EXAMPLES: Major activities should have sufficient space allotted. Activities should not be distracting to adjacent areas. There should be sufficient seating for those involved in an activity. Support areas, such as storage space, office and work space should be adequate to provide for efficient technical services for the library program.

For large group activity:

an uncrowded facility

SAFETY/SECURITY CONSIDERATIONS - The physical facilities of the library should be free of hazards. EXAMPLES: A circulation desk that tilts when a child leans on it should be bolted down. Unprotected electrical extension cords should be placed where library users or staff will not trip on them. Fire exits should be kept free of obstructions that will prevent emergency use.



In case of emergency:

a well-designed exit

The facilities should be arranged to discourage removing or damaging library materials. EXAMPLES: Eliminate multiple exits. Place the circulation desk close to the exit door.

For security and service:

a desk near the entrance

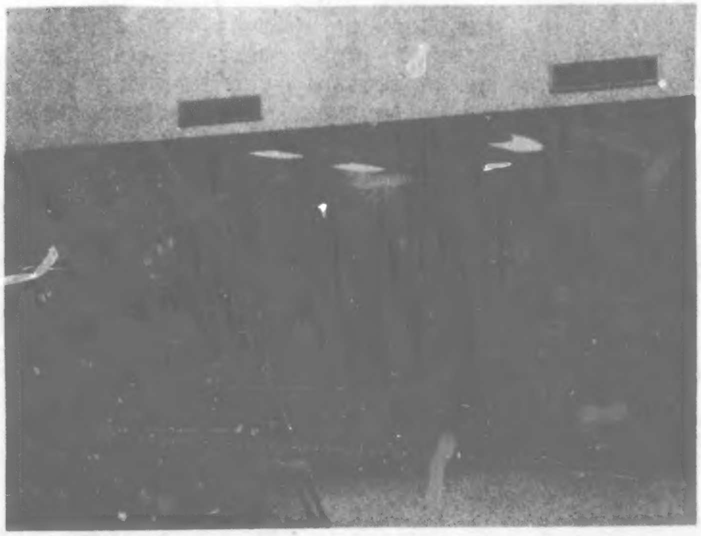
SUPERVISION - The floor plan should be arranged so that the available staff can view the library easily. EXAMPLE: Place tall, free-standing shelves parallel to the librarians' view. Leave windows between the office/workroom and reading room clear for viewing.

For easy supervision:

well-planned placement

of shelving

FLOW OF TRAFFIC - Arrangement of physical facilities should provide for the shortest and most direct routes for the users and staff. EXAMPLES: Users involved in a library activity should not block other users. Users retrieving materials should not have to walk to one end of the library to use the card catalog, and then to the other end to take the material from the shelf. Adequate passage space should be left between tables, between tables and shelves. Resources should be available to physically handicapped students.



To help traffic flow:

correct location

of the card catalog

IMPORTANT: Keep arrangements flexible enough to allow for future adjustments if needs, programs, or staff change.

4. Planning - Once gap areas have been determined, a detailed plan should be prepared, especially if the change being considered is an involved one.

   Floor plan

   The instructions on the following pages provide a simple method for developing a floor plan. The initial measurement is time-consuming, but the resulting data is important for accurate placement of furniture and equipment. (Recruiting a team of helpers can make the task faster and more fun.)

   Human resources

   It is equally important to consider the individuals or groups that may be involved in implementing changes or be affected by them.

   - Specialists - School Library Services Specialists, with additional help from the Technical Assistance Center, can provide technical help during the planning process.

   - Staff - Early in the planning process, clear communication needs to be established with the administration. An understanding of the intent of changes and the anticipated benefits enables principals to give needed support and additional information.

     If the custodial staff is to be involved in any movement of heavy items, this needs to be discussed first with the administration and then with the custodial staff. Enlisting their help before a project is begun is more effective than assigning jobs that add to their workload.

     Changes are more readily accepted by others if their suggestions have been incorporated into the planning. When this has not been practical, informing the staff of what changes are being considered and why they will be an improvement is wise. Even changes for the better can be unpleasant surprises for library users who have become familiar with the arrangement of the library.

   - Students - Although students are usually flexible and open to change, they also like to be informed and involved in planning for changes. They can be a valuable volunteer force for assisting in rearrangment of resources of the library, if non-instructional time is available.

   - Community groups - Librarians have found PTA members and other community groups to be enthusiastic partners in rearranging or redecorating the library. Even Boy Scouts have volunteered their time and energy as part of a merit badge project!

   Materials resources

   Careful planning is needed to ensure that resources needed for the project are on hand when willing hands are available. When financial resources preclude ordering all materials at once, it is ever more important to schedule ordering materials to support each increment of the project.

Time

A detailed, but flexible, time-line keeps the project on target and allows for unforeseen delays. A realistic set of target dates provides a sense of steady progression without interrupting other library services.

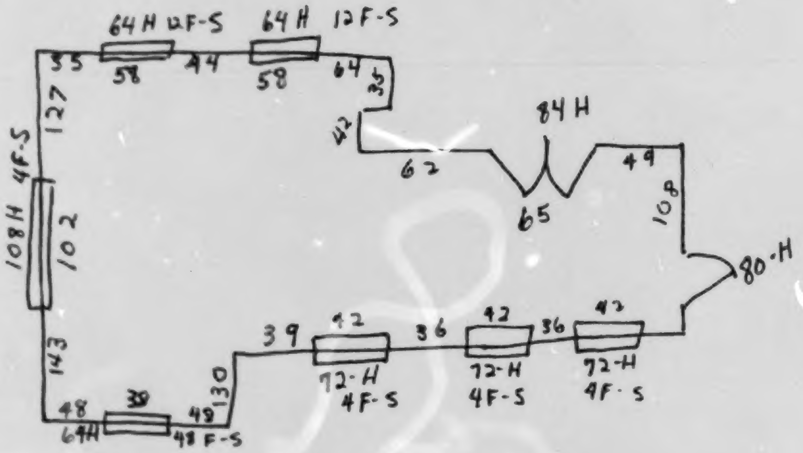
5. _Implementing Changes_ - If careful planning has been done, carrying out the project should be smoother. Adjustments may need to be made in the original plan as problems arise or better suggestions are offered. Throughout the implementation, communication with those affected by the changes continues to be an important part of the process.

6. _Evaluating the Results_ - After the project is completed, a final evaluation needs to take place to determine whether the library users find the change to be an improvement, whether there are further refinements that need to be made, and whether the change process was successful or could have been improved.

   Periodic evaluation should continue, to make sure that physical facilities continue to meet the needs of the school library program, and continue to appear fresh and inviting.

MAKING A SCALE DRAWING[9]

1. Make a rough sketch of the room and all permanent fixtures: walls, doors, windows, columns, etc. Note whether doors open in or out and where the hinges are.


64 H 12F-S
64 H
12F-S
35
58
44
58
64
32
127
4F-S
108H
102
42
84 H
62
65
49
108
80-H
143
39
42
36
42
36
42
130
72-H
4F-S
72-H
4F-S
72-H
4F-S
48
38
48
64H
48 F-S

2. Take measurements beginning at one corner, being accurate to the fraction of an inch. Measure the width of doors and windows from the outside edge of the frame. For the floor to sill measurement (F-S), measure to the lower edge of the window sill.

3. Convert all measurements to feet by dividing each by 12 and recording the conversion.

4. Starting at one corner of ¼" graph paper, place a dot one inch from each edge. Measuring from the dot and beginning at a corner of the rough sketch, transfer all measurements to the graph paper. (If you have the blueprints of the room, convert the architect's measurements to ¼" scale and begin with step 4. The architect's drawing may already be in ¼" scale!)

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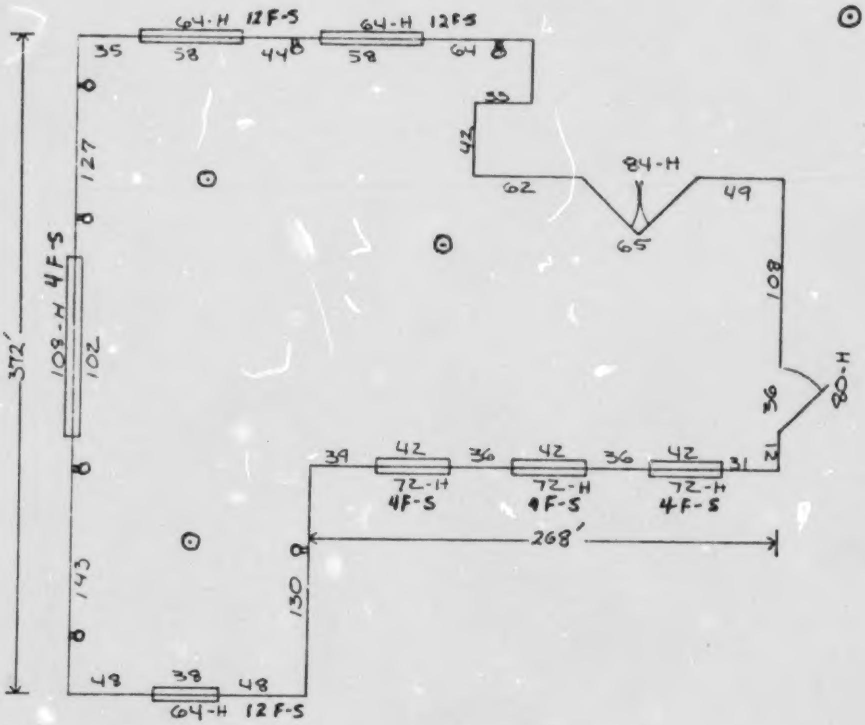
[9] Instructions are from figures 3 and 4 (pp. 17 and 20) and text (pp. 15-23) adapted by permission of the American Library Association from Draper and Brooks, Interior Design for Libraries; copyright ©1979 by the American Library Association.

5. Indicate the placement of all wall and floor outlets.

⊢○ wall outlet

⊙ floor outlet


64-H 12F-S
64-H 12F-S
35
58
44
58
64
35
42
127
84-H
62
49
65
108
4F-S
108-H
102
372'
80-H
36
12
39
42
36
42
36
42
31
72-H 4F-S
72-H 4F-S
72-H 4F-S
268'
143
130
48
38
48
64-H 12F-S

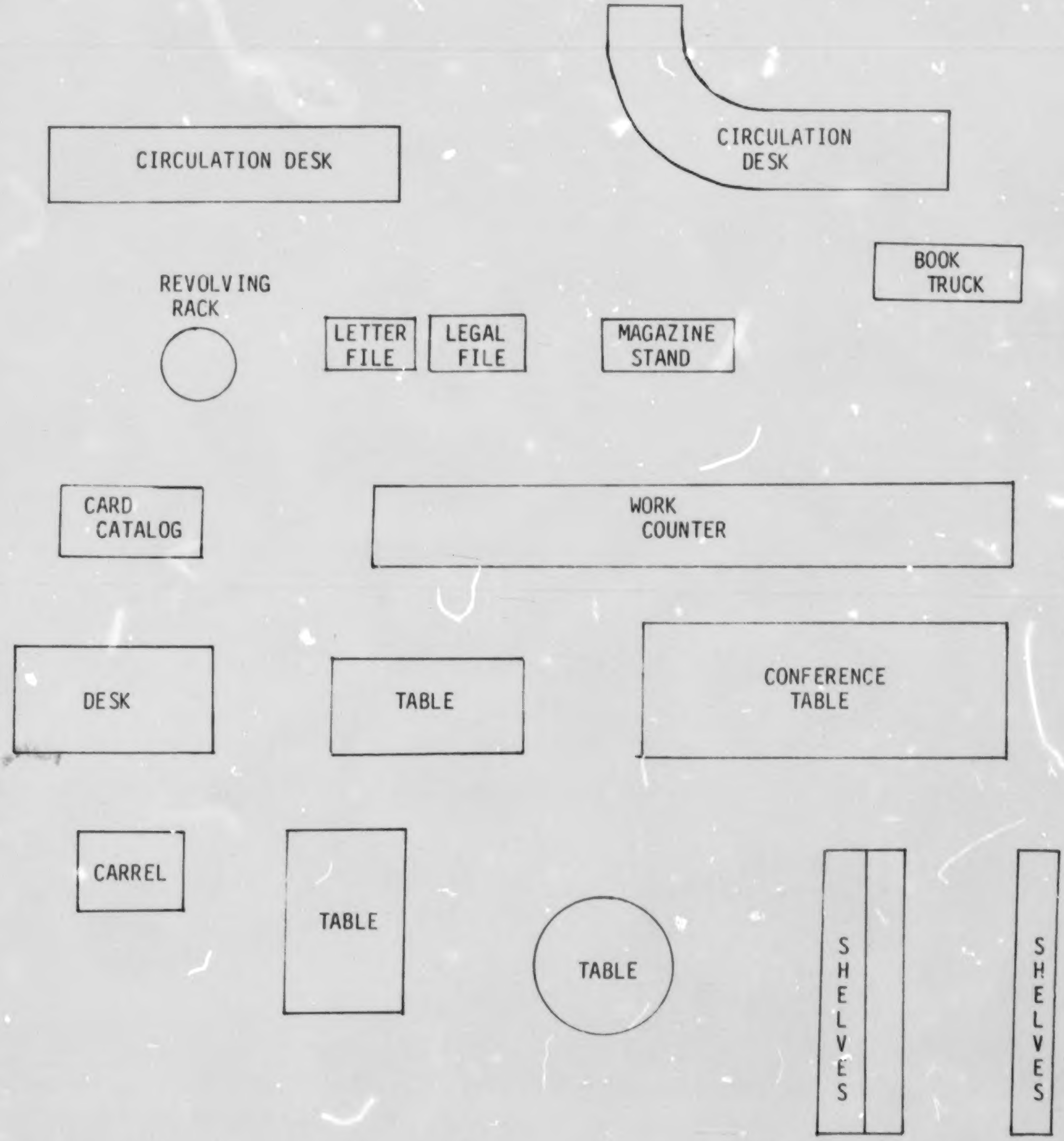
6. On the scale drawing, add all built-in shelves and other equipment that cannot be moved.

7. Indicate the placement of furniture by one of the following methods:

   a. Tape a sheet of tracing paper over the drawing and add furniture to scale, tracing the furniture symbols provided. (Other symbols needed may be drawn on ¼" graph paper.)
   b. Paste the furniture symbols to thin cardboard. Cut out to make a set of miniature, easily moveable furniture.
   c. Photo-copy the room drawing and draw the furniture onto the copy.

   Furniture templates may be purchased from art supply stores. The template includes various types of furniture, some of which may be used for libraries.

LIBRARY FURNITURE - ¼" SCALE


CIRCULATION DESK
CIRCULATION DESK
BOOK TRUCK
REVOLVING RACK
LETTER FILE
LEGAL FILE
MAGAZINE STAND
CARD CATALOG
WORK COUNTER
DESK
TABLE
CONFERENCE TABLE
CARREL
TABLE
TABLE
SHELVES
SHELVES

Example of Facilities Reorganization

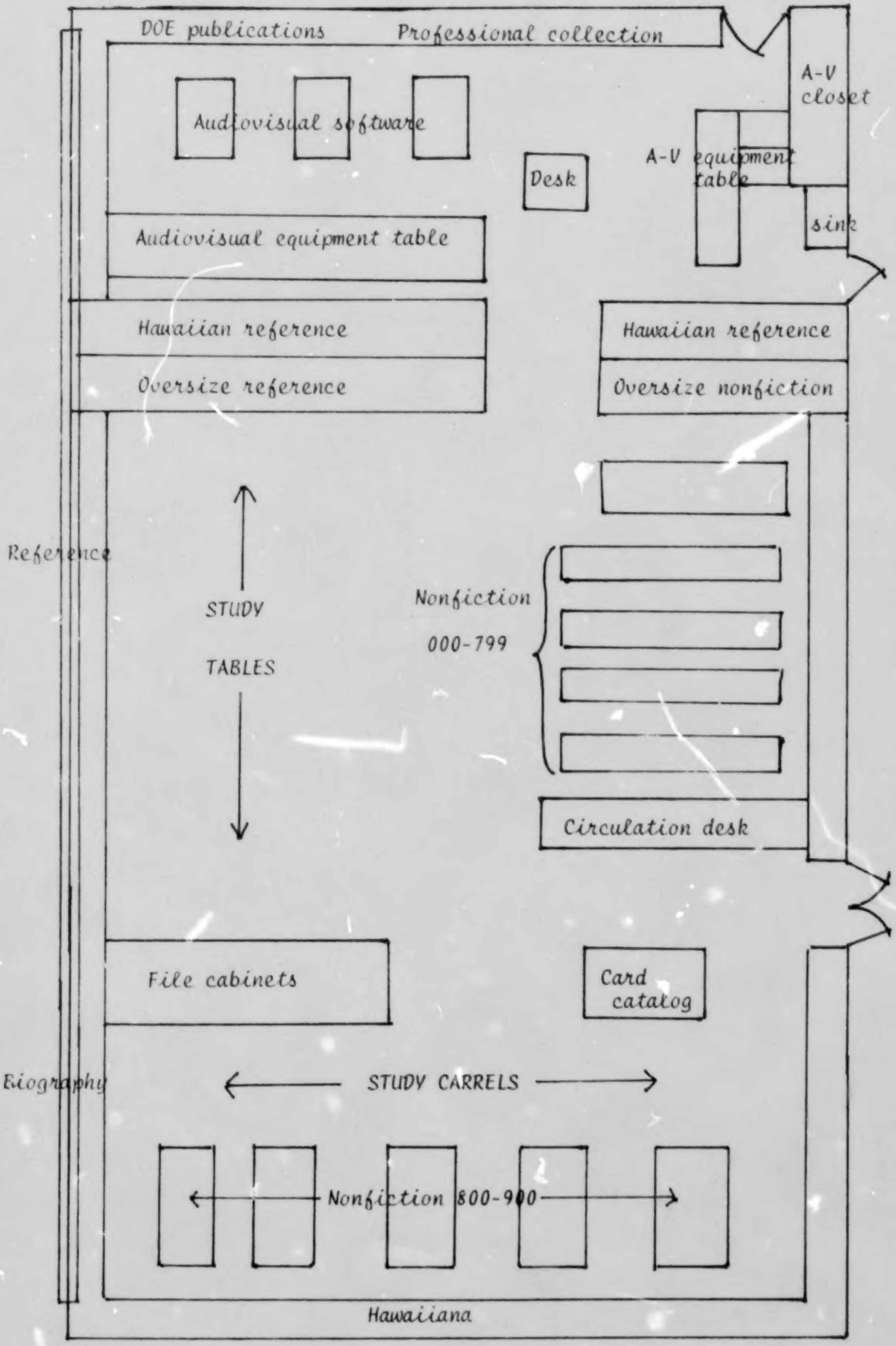
The suggestions and principles for planning for more effective use of facilities are sound ones, but translating those into actual practice may seem formidable. The following example of one librarian's experiences in a major rearrangement of facilities may be helpful and encouraging to others contemplating such a change:

STEVENSON INTERMEDIATE SCHOOL

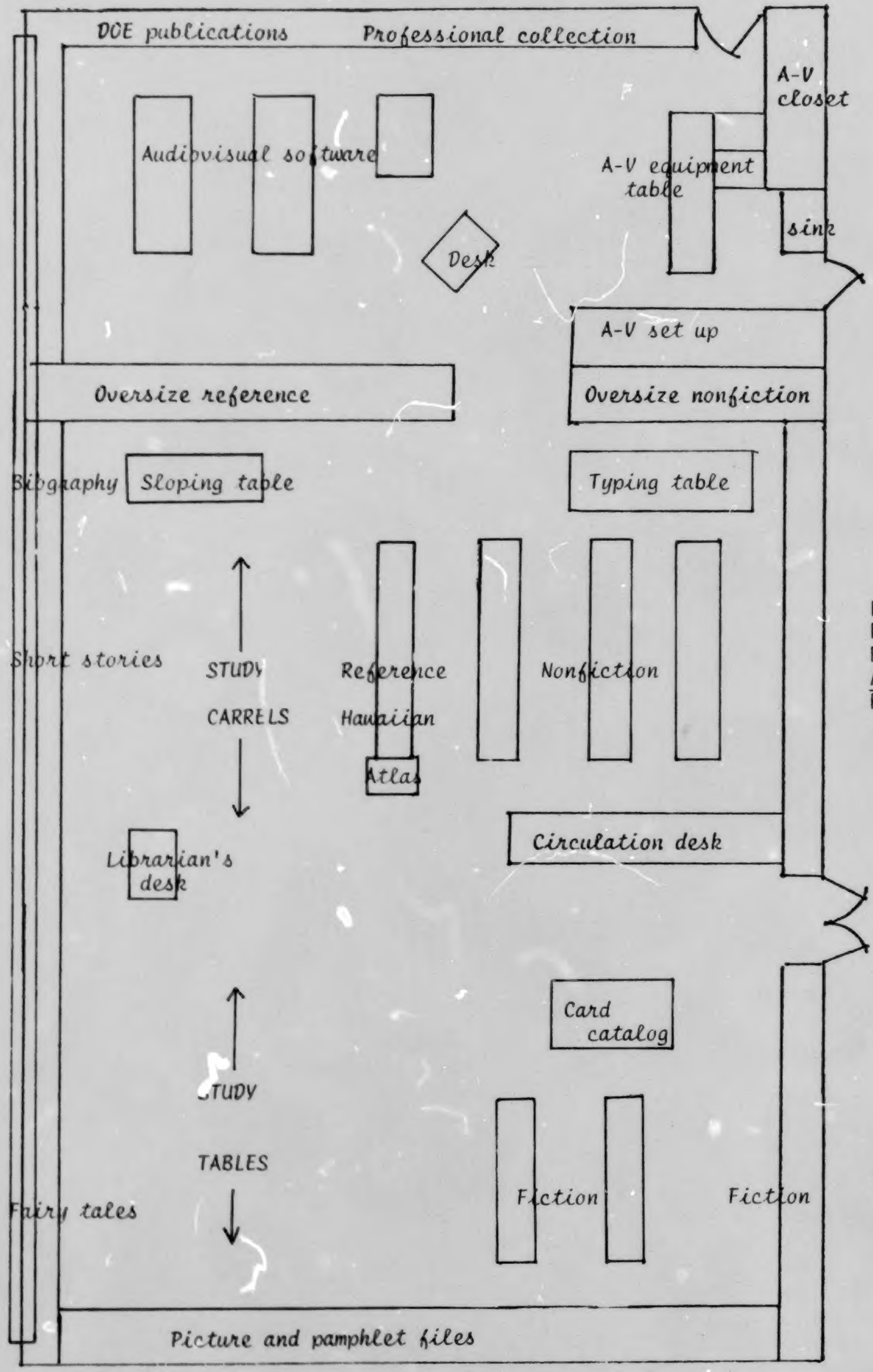
Steps taken	*Librarian's comments*
August	
1. Librarian invited a group of librarians to visit and make suggestions for improvement of facilities.	*Other librarians make suggestions that are so simple and obvious, yet may not occur to you. Just getting other people's ideas is wonderful.*
2. Librarians divided into teams, measured furniture and different areas of the library, and worked on recommendations for improvement.	*Individual efforts can be overwhelming, but dividing the library into fourths and using teamwork made the task much simpler.* *It's important to keep an open mind and not be defensive when suggestions are made.*
September	
1. Librarian turned the rough sketch into a more detailed floor plan, glued scale pieces of equipment and furniture onto cardboard, and experimented with different arrangements. See sample on page X-48 for original floor plan.	*Ask anyone around to react to different arrangements and to make additional suggestions. Explaining why you have used a particular arrangement can help to make the plan clearer in your own mind. Stay flexible; the tendency is to reject change and to defend status quo, but make an effort to listen openly. Involve as many of your faculty as possible. The more they help, the more it becomes their library.*
2. Librarian set the plan aside for a period before deciding on a final arrangement.	*If possible, leave the plan alone for a while and go back to it later.*
3. Librarian took the plan to the School Library Services staff for review.	*The staff's experience with other libraries helps them to see problem areas and to make other suggestions for improvement.*

Steps taken	*Librarian's comments*
4. Librarian designed final plan. See page X-49.	
5. Librarian conferred with principal about plans for changes and discussed possible avenues for additional help.	*Through your principal, you may be able to get services coordinated by the facilities specialist in the district office.*
6. Librarian communicated equipment needs in a district meeting.	*If your need is know, you have a chance of receiving equipment.*
October	
1. Librarian received approval from her principal and the district to receive shelves no longer needed by another school, and to arrange for Auxiliary Services to move them.	*Be willing to do your own legwork, making phone calls for your principal if s/he wants to delegate the responsibility.*
2. Librarian met with the principal and the head custodian to plan for rearrangement of furniture. Librarian agreed to draw up a detailed plan of items to be moved, and to give the custodian a day's notice before each increment was to be moved.	*What may seem like unnecessary planning can keep the project moving when others are involved. Everyone involved has needs that must be considered.*
3. Librarian explained to the faculty the necessity to close the the library for a week to complete the rearrangement.	
4. Actual moving of furniture and materials began. A carefully organized plan insured that the proper area was ready to receive materials, and that disorder didn't occur. The librarian, library assistant, and library aides moved books and other materials; custodians moved heavy items; Auxiliary Services brought in the shelves from another school.	*Prepare for frustration when plans don't go smoothly. Emphasize a positive problem-solving attitude when snags occur.* *Showing appreciation to others involved is important and builds morale.* *A group of six volunteers was better than a larger group. Too many workers cause confusion. Even with only one helper, it is important to make moving instructions very clear.* *Be prepared to do a lot of the work yourself.*

Steps taken	*Librarian's comments*
November	
1. Slight adjustments were made in the final placement of shelves.	*In fact, you may need to do some shifting a number of times to get the call numbers to be consecutive.*
2. The library was selected as a campus beautification project, with parents volunteering to paint dark shelves or other areas that the librarian planned to improve.	*This can be a nice way to involve others. Asking library aides to each list three things that could be done to improve the library forms a basis of planning for student government.*
December	
1. Librarian invited those who had been involved in the initial review of plans to visit the library and see the results.	*Expect some candid responses: "It looks like a real library now!"*


DOE publications
Professional collection
A-V closet
Audiovisual software
Desk
A-V equipment table
sink
Audiovisual equipment table
Hawaiian reference
Hawaiian reference
Oversize reference
Oversize nonfiction
Reference
STUDY
TABLES
Nonfiction
000-799
Circulation desk
File cabinets
Card catalog
Biography
STUDY CARRELS
Nonfiction 800-900
Hawaiiana

LIBRARY
FLOOR
PLAN
BEFORE
REARRANGEMENT


DOE publications
Professional collection
A-V closet
Audiovisual software
A-V equipment table
sink
Desk
A-V set up
Oversize reference
Oversize nonfiction
Biography
Sloping table
Typing table
Short stories
STUDY CARRELS
Reference
Hawaiian
Nonfiction
Atlas
Circulation desk
Librarian's desk
Card catalog
STUDY TABLES
Fairy tales
Fiction
Fiction
Picture and pamphlet files

LIBRARY
FLOOR
PLAN
AFTER
REARRANGEMENT

Summary

Physical facilities should be closely linked to the purpose(s) of the school library program, providing a pleasant atmosphere for the users and a conveniently arranged work-site for the library staff.

The efficient and effective use of time, human resources, and space can contribute to a well-organized, attractive library. While the smooth functioning of the technical services of a library is not an end in itself, well-planned procedures are essential to the support of all components of the total school library program.

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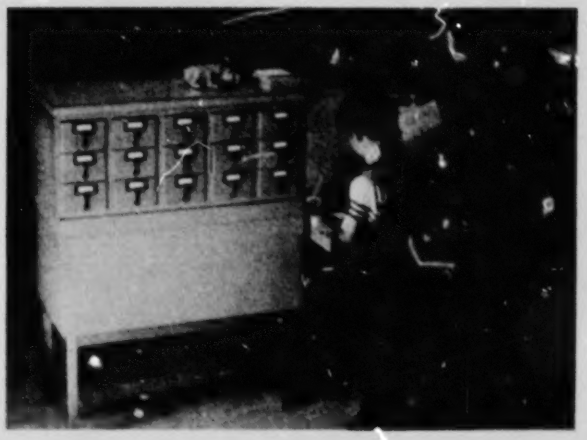
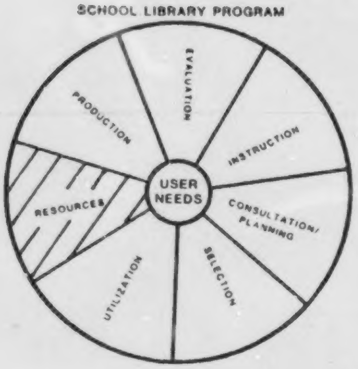
PROVISION AND MANAGEMENT OF RESOURCES:
Materials





Materials

FOCUS

This section includes an overview of the program improvement process and specific procedures, strategies, and principles for 1) financial management, 2) selection of materials, 3) ordering materials, 4) processing materials, 5) organizing collections, and 6) maintaining collections.

Process for Program Improvement

The library as materials collection was the earliest function of school libraries. While the role of the school library has expanded beyond the original parameters, providing a well-organized collection remains an important part of the school librarian's responsibilities. Without effective management of material resources, other components of the school library program are less successful.

A knowledgeable and well-organized approach to providing and managing material resources is necessary for a library program responsive to the needs of its users. Some key steps that the librarian should keep in mind are:

STEPS	EXAMPLES
Determine what "should be" (Goals) What resources do we need to support the ideal library program for this school?	*National standards[1] and state goals[2] serve as foundations for setting goals. Equally important is an awareness of the unique needs of the individual school.*
Assess what is (Assessment) What resources do we have now?	*Inventory records supply quantitative information in the area of library resources. In addition, qualitative assessment is needed to determine not only how much is available but how useful those resources are.*

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[1] American Association of School Librarians. Media Programs: District and School (Chicago: American Library Association, 1975).

[2] Goals for School Library Media Programs: Guidelines for Schools in Hawaii (Hawaii: Department of Education, School Libraries & Instructional Materials Branch, 1972).

STEPS	EXAMPLES
Determine gap areas (Analysis) What additional resources are needed?	*While state and national goals are a good beginning, identification of gap areas depends heavily on knowledge of current school priorities; the annual expectations of the Board of Education, state superintendent, and district superintendent; the interests and needs of students and faculty; and the quality of the present resources.*
Identify possible solutions (Planning) How can we select wisely and expedite the acquisition of material resources?	*Refer to the sections on selection, pages X-8-19, and ordering, pages X-20-28, for further discussion.*
Find appropriate strategies to implement possible solutions (Implementation) How can we make resources available to library users in the most effective and efficient way?	*Refer to the sections on processing, organization of collections, and maintenance of collections, pages X-28-46, for further discussion.*
Evaluate whether needs are being met (Evaluation) How will we know if we have reached our goal?	*Refer to the chapter on evaluation, pages XI-1-15, for further discussion.*
Recycle process What needs still need to met?	*An effective library program never "arrives." The improvement process is a cycle that continues with new goals or with renewed efforts toward established ones.*

THE PEOPLE FACTOR

The success of the school library program depends not only on a systematic improvement process but on the effective involvement of others at each step of the cycle. For suggestions on helping others to participate in the process, refer to the involvement of administration, faculty, students, and community in the chapter on climate, pages II-1-23, and selection, page X-16.

THE RESOURCES FACTOR

Insufficient information makes any task more time-consuming and less productive. Librarians may need to make additional data available by ordering specific selection tools, or by drawing on the expertise of other librarians, district personnel, or state specialists.

NOTE: Because of the nature of this chapter, librarians may find it a useful basic for a procedures manual, adding pages as appropriate to detail specific procedures followed in the individual school.

There are several areas that require attention from librarians who want to provide a good materials resource base for the school library program. These include establishing sound financial management, selecting materials, ordering and processing, organizing and maintaining collections. Good planning and implementation ensure that these areas function smoothly, supporting - not detracting from - service to the library users.

Financial Management

Key factors in insuring and facilitating financial support of the library program are:

COMMUNICATION WITH OTHERS

Principal - Discuss library goals, plans, special needs, and budget to build administrative understanding and support. Discuss budgetary concerns in relation to library needs.

Staff - Dialogue to clarify the role of the library in support of the total school program.

Clerical staff - Learn the budget procedures that may differ according to the school or district.

Students - Share the long-range goals of the library. Respond to their concerns.

Community - Publicize the programs and services of the library.

USE OF RESOURCES

Office of Business Services (OBS) Handbook - Be aware of this useful tool, continually up-dated, available in every school.

Annual excerpts from the OBS Handbook - Excerpts pertinent to school libraries are specially printed by OBS and distributed annually by School Library Services. Useful items should be kept on file until updated.

EXPENDITURE PLANS

After monies have been allocated in the annual school budget, a plan and schedule for expenditures can be established. The following sample shows one accurate and simple means of accounting for expenditures.

RECORD OF ALLOTMENT AND EXPENDITURES[3]

Library			ALLOTMENT	ADDITIONAL	TOTAL
(Program)		1st Qtr.	$200		
		2nd Qtr.	$100		
(Appropriation/Sundry)		3rd Qtr.	$ 50		
		4th Qtr.	$ 50		
Supplies (Account Description)		TOTAL	$400		

Date	P.O. Number	Dist. Line	Vendor	P.O. Amount	Invoice		Adjustment on P.O.	Unencumbered Balance
					Date	Amount		
			1st qtr funds					$200.00
7/1/82	69145		Demco Periodicals	$160.50	7/21/82	$154.20	+3.30	39.50
7/1/82	69146		Gaylord Supplies	10.25	7/28/82	9.40	+ .85	29.25
7/1/82	69147		Hopaco	15.09	7/14/82	15.09	--	14.16
Adjustment from 69145-69146						4.15		18.31
8/15/82	69234		Hawaiian Graphics	17.34	8/23/82		--	.97
			2nd qtr. funds					100.00

NOTE: Unlike other school funds, monies set aside for Centralized Processing Center ordering are placed in the second quarter expenditure plan but may be spent throughout the year.

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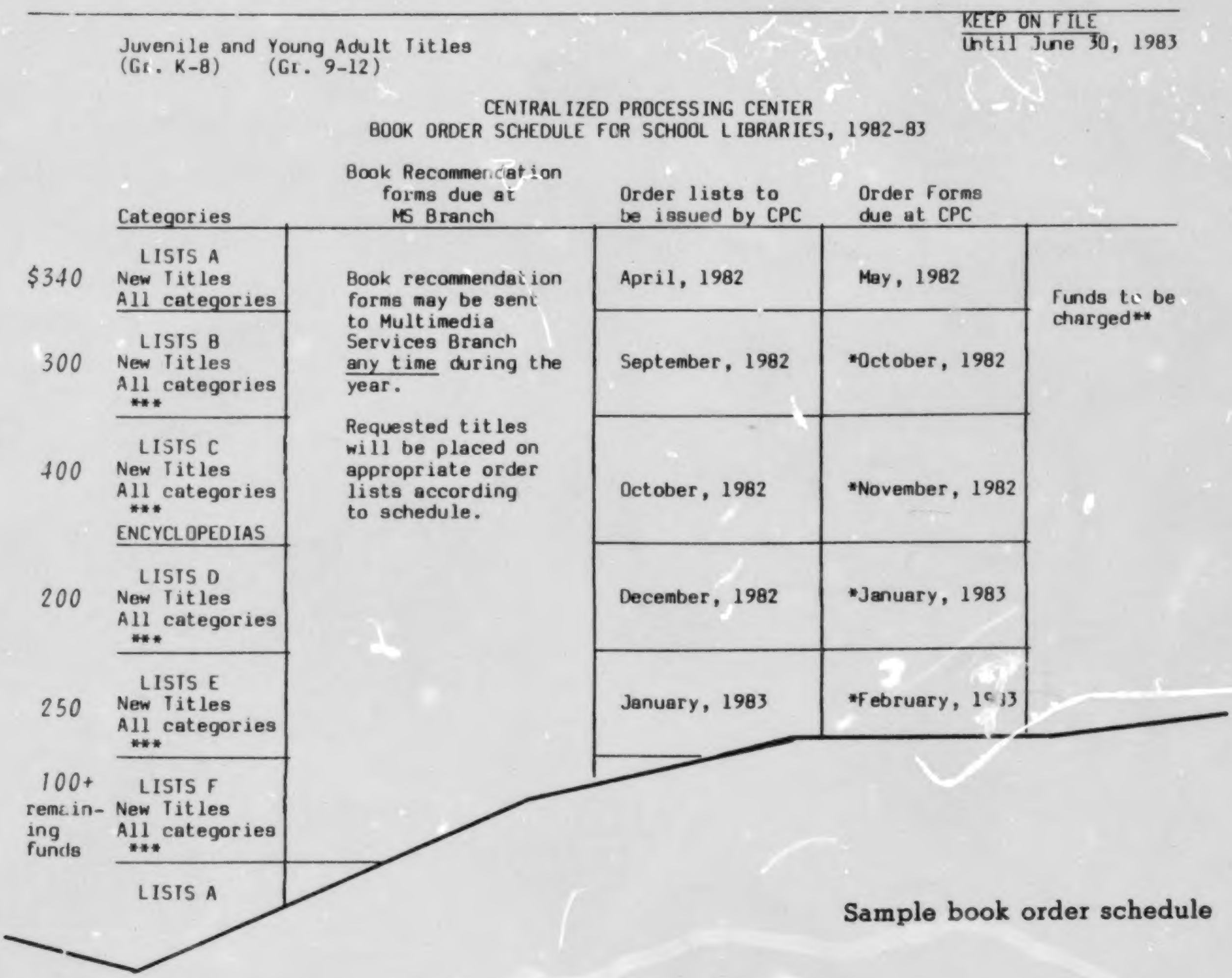
[3] Business Office Handbook, Volume I: Accounting & Purchasing. (Hawaii: Department of Education, 1983), Office of Business Services. Exhibit V-A.

The annual Centralized Processing Center (CPC) order schedule, distributed each fall, can also be used as an informal means of establishing an expenditure plan for books ordered through CPC. Having an approximate plan prevents running out of funds for the last lists of the fiscal year.



KEEP ON FILE
Until June 30, 1983

Juvenile and Young Adult Titles
(Gr. K-8) (Gr. 9-12)

CENTRALIZED PROCESSING CENTER
BOOK ORDER SCHEDULE FOR SCHOOL LIBRARIES, 1982-83

	Categories	Book Recommendation forms due at MS Branch	Order lists to be issued by CPC	Order Forms due at CPC	
$340	LISTS A New Titles All categories	Book recommendation forms may be sent to Multimedia Services Branch any time during the year. Requested titles will be placed on appropriate order lists according to schedule.	April, 1982	May, 1982	Funds to be charged**
300	LISTS B New Titles All categories ***		September, 1982	*October, 1982	
400	LISTS C New Titles All categories *** ENCYCLOPEDIAS		October, 1982	*November, 1982	
200	LISTS D New Titles All categories ***		December, 1982	*January, 1983	
250	LISTS E New Titles All categories ***		January, 1983	*February, 1983	
100+ remaining funds	LISTS F New Titles All categories ***				
	LISTS A				

Sample book order schedule

FUND-RAISING ACTIVITIES

Activities that contribute money to the library, e.g., book fairs, must follow Department of Education procedures in preparing for, conducting, and reporting the activity. Procedures and the reporting form can be found in the Business Office Handbook[4].

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[4] Ibid., pp. VII-21-24.

Selection

No matter how large or small a library's budget may be, a librarian must make wise decisions in the selection of resources. S/he assumes a major responsibility in building a collection of materials that support the school's educational goals. The wise selection of materials for information and recreation is a complex task involving:

- recognition of student needs and interests
- understanding of the total school program
- insight into the culture of the community
- utilization of Department of Education guidelines
- awareness of current district and statewide direction and priorities
- knowledge of evaluative criteria
- familiarity with selection tools
- assessment of the existing collection
- experience with varying formats of materials

The following statements, guidelines, and references may serve as an aid to the librarian who is concerned not only with specific selection procedures, but also with the establishment of a program that involves both school and community in the building of an informative, attractive, and enlightening collection of materials.

NATIONAL GUIDELINES

The Library Bill of Rights (adopted by the American Association of School Librarians Board of Directors, Chicago, 1976) gives general principles of selection. The complete document is included in the Appendix, page XII-34.

STATE GUIDELINES

The Department of Education has provided a policy statement, Materials Selection Policy for School Library Media Centers, to guide schools in materials selection. The statement, revised periodically, is included in the Appendices, pages XII-27-33.

SCHOOL POLICY AND PROCEDURES

While national and state policies provide sound general guidelines, drafting and adopting a school statement is an effective means of:

1. creating an awareness within the staff of the importance of informed selection of materials
2. clarifying the roles and responsibilities of those who should be involved in selection
3. providing a policy statement that meets the particular needs of the school
4. determining practical and effective selection procedures
5. helping staff members prevent or prepare for challenges to selected materials.

A school selection policy can be designed to include information about a variety of materials, e.g., library books, textbooks, supplementary materials, nonbook materials, testing materials, and instructional equipment. Schools may find it helpful to review and update their own selection policy periodially. Most selection policies include:

a. Statement of philosophy of materials selection
b. Objectives of the selection policy
c. Identification of personnel responsible for selection
d. Selection criteria
e. Procedures for selection
f. Procedures for challenged materials

Additional topics in the policy statement might involve suggested resources and selection tools, plans for periodic evaluation, revision, and up-dating of the policy, and other concerns relevant to the individual school.

The effectiveness of the completed statement will depend on the degree of involvement of those responsible for selecting materials. While a representative group, such as grade level chairpersons, department chairpersons, or curriculum committee chairpersons, may be a more practical group to work with administrators and librarians to prepare the statement, the actual implementation and support of the document will depend on the participation of all those who will be affected. Presenting a draft to the total staff and to parent and student groups, such as school advisory council and student council, and welcoming suggestions from those groups can strengthen the final document. (See pages VI-11-13 for a useful tool, the Communication Matrix.)

EVALUATIVE CRITERIA

In addition to the brief criteria and considerations for selection provided by the state document, expanded criteria are necessary for evaluating materials. The following are suggested for different types of materials.

GENERAL CRITERIA

1. CONTENT RELATES TO A CURRICULUM NEED.
   a. Does material have relevance to current school programs?
   b. Can you cite any specific course or topic which you feel could make direct use of this item?

2. WORK WILL APPEAL TO THE INTENDED AUDIENCE.
   a. Is the material interesting, entertaining in its presentation?
   b. Is the setting, topic, choice of characters relevant to students?
   c. Does the author/narrator avoid a condescending tone for a young audience?
   d. Are main characters, actors/actresses a suitable age to interest the intended audience?

3. DIFFICULTY LEVEL IS APPROPRIATE FOR INTENDED AUDIENCE, E.G., VOCABULARY, CONCEPTS.
   a. Is the material designed for the ability level of the intended audience?
   b. Are concepts suitable for the intended audience?
   c. Is the vocabulary difficulty acceptable for the intended audience?

4. CONTENT IS FREE OF STEREOTYPES AND BIASES.
   a. Does the material deal fairly with minority groups, e.g., women, ethnic minorities, handicapped, elderly?
   b. Does the material present an objective view of the topic or issue, or recognize that there are opposing views?

5. POTENTIALLY CONTROVERSIAL SUBJECTS/AREAS ARE HANDLED WELL AS AN INTEGRAL PART OF A WORTHWHILE THEME OR MESSAGE.
   a. Have controversial subjects/areas been treated sensitively?
   b. Has sensationalism been avoided?
   c. Is the inclusion of controversial subjects/areas logical to the intent of the material?

6a. PHYSICAL FORMAT IS OF HIGH QUALITY.
   a. Are the physical qualities of the material, e.g., type size, appealing?
   b. Is the binding strong enough to withstand normal wear and tear? (NONBOOK)
   c. Is the packaging of the materials designed to permit easy use and storage?

6b. MEDIUM USED FOR THE PRESENTATION IS SUITABLE. (NONBOOK)
   a. Is the choice of the medium logical and appropriate?
   b. Has an animated format been selected for a topic that requires movement for clarification?

7a. VISUALS (ILLUSTRATIONS, GRAPHICS) ARE OF HIGH QUALITY.
   a. Illustrations, photographs, graphics show evidence of good artistic principles, e.g., design, composition.
   b. Visuals convey concept and/or support the theme of the material in an appealing manner.

7b. AUDIO ELEMENTS ARE OF HIGH QUALITY. (NONBOOK)
   a. Is the sound reproduction of a high quality?
   b. Is the speed of the narration fast enough to hold the listener's interest and slow enough to enhance comprehension?
   c. Is the narrator's voice pleasant and uncondescending?

8. TEXT AND VISUALS (ILLUSTRATIONS, GRAPHICS) ARE WELL-INTEGRATED.
   a. Is the relation between graphics and text well-designed, e.g., illustration adjacent to or near the explanatory text?
   b. Do the visuals enhance the content?

9. SPECIAL FEATURES (e.g, INDEX, GLOSSARY, ETC.) ARE WELL-DESIGNED AND PROVIDED AS NEEDED.
   a. Are pupil aids to learning provided? Examples: glossary, aids to pronunciation and meaning, etc.?
   b. Do suggested questions and activities encourage creativity and independent thinking or simple recall?
   c. Is the index adequate for the intended audience?
   d. Do these special features add or detract from the overall quality of the material?
   (NONBOOK)
   d. If there is a teacher's guide, does it include overview, objectives, suggested activities, etc.?
   e. Are other corollary materials well-designed to support the purpose(s) of the material?

10. WORK COMPARES FAVORABLY WITH SIMILAR ITEMS ALREADY IN CIRCULATION.
   a. Does this material present information not otherwise available?
   b. Does this material give a new dimension or direction to its subject?

11. REFORMATTED, RETOLD, TRANSLATED MATERIAL MAINTAINS THE INTEGRITY OF THE ORIGINAL.
   a. Is the material accurate in presenting the content of the original?
   b. Does the material capture the literary quality of the original?
   (NONBOOK)
   c. Does material changed from one format to another retain the effectiveness of the original?

12. PLOT IS WELL-PACED AND PLAUSIBLE.
   a. Are the elements of plot well-selected so that the story progresses smoothly and at an interesting pace?
   b. Is the sequence of events believable, moving smoothly and in a believable manner to climax and resolution?

13. MAJOR CHARACTERS ARE WELL-DEVELOPED.
    a. Do the characters come to life three-dimensionally?
    b. Do they grow and change as the story progresses?

14. SETTING IS EFFECTIVELY ESTABLISHED.
    a. Does the setting, whether real or imaginary, seem vivid?
    b. Are time and place authentically depicted in historical novels or in stories set in a different culture?
    c. Is the setting imaginative but believable in fantasy and science fiction?

15. THEME(S) INHERENT IN THE WORK ARE WELL-HANDLED.
    a. Does the story seem to have a central purpose?
    b. Does the story give insight into the view of life it supports?

16. USE OF LANGUAGE IS ORIGINAL, IMAGINATIVE.
    a. Has the author chosen effective words to express his/her meaning?
    b. Has the author made imaginative use of literary devices?

17. CONTENT--WHEN FACTUAL INFORMATION IS GIVEN--IS ACCURATE.
    a. Is the material authentic?
    b. Do characters speak and behave in ways true to the period and region of country in which they live?

18. MATERIAL IS SUFFICIENT IN DEPTH AND SCOPE TO MEET INTENDED PURPOSES.
    a. Is the material comprehensive?
    b. Does the material provide enough detailed information to support the theme?
    c. Does the material achieve its stated or implied purpose(s)?

19. CONTENT IS ACCURATE.
    a. Is the material authentic?
    b. Are information sources well-documented?

20. CONTENT IS UP-TO-DATE.
    a. Is copyright date a significant factor in evaluating usefulness of content?
    b. For factual information on timely topics, is material current enough to be useful?

21. MATERIAL IS CLEARLY WRITTEN, WELL-ORGANIZED.
    a. Does material achieve its stated purpose(s)?
    b. Are concepts presented appropriately?
    c. Is a logical scope and sequence developed?
    d. Is material in each chapter presented logically and clearly?
    e. Is pagination clear?
    f. Are chapter titles, subtitles clearly outlined?
    g. Are indices and appendices conveniently organized?

22. AUTHOR IS QUALIFIED IN THIS PARTICULAR FIELD.
    a. Is the author (or producer) competent in the field?
    b. What other materials has s/he produced? How does this item compare with the others?

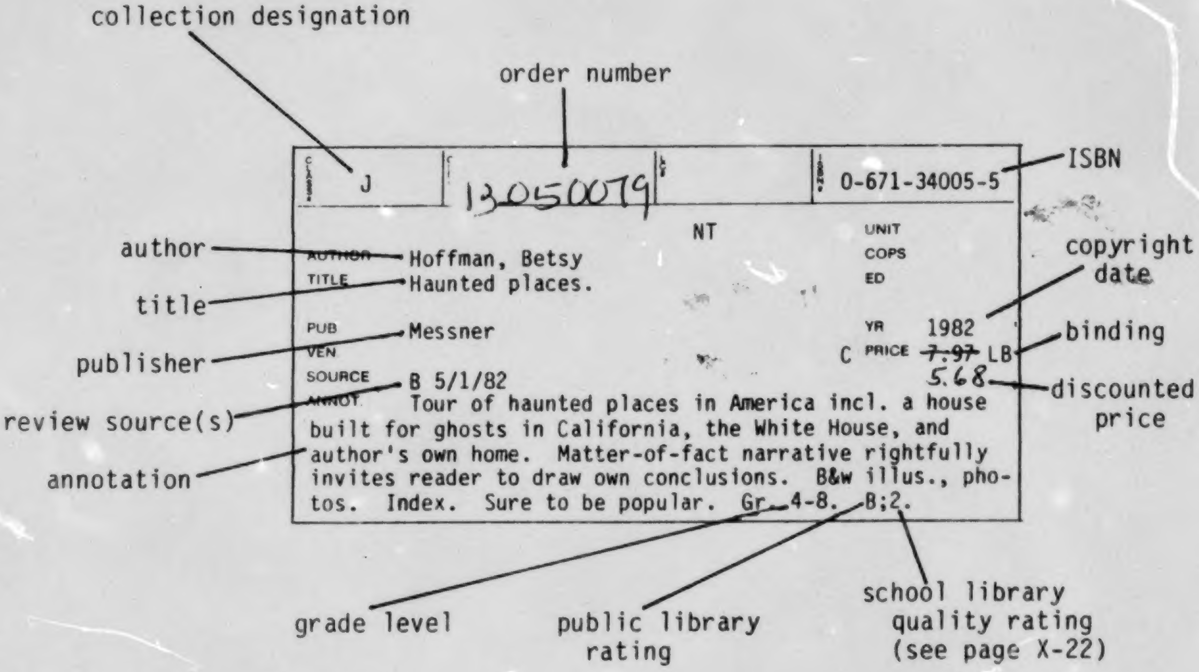
SELECTION TOOLS

In addition to professional reviews in library and content area professional journals, the librarian has state resources for the selection of book and nonbook materials.

1. Book - Centralized Processing Center (CPC) book order lists

New Juvenile (K-6) and Young Adult (7-12) titles

The preparation of new title book order lists is the joint responsibility of 1) School Library Services Section, Multimedia Services Branch, Office of Instructional Services; and 2) the Materials Evaluation and Programming Services Section of the Office of Library Services. These groups use the assistance of teachers and librarians throughout the state. The books which appear on the new title lists are read by reviewers and evaluated by state materials evaluation committees. The State Materials Evaluation Committee, composed of public and private school librarians, meets several times a year to review books. Two other committees are coordinated by the public libraries, a group of children's librarians reviewing K-8 titles and a group of young adult librarians reviewing 9-12 titles. The joint review of titles results in a combined order list from CPC.


collection designation
order number
ISBN
author
title
copyright date
publisher
binding
review source(s)
discounted price
annotation
grade level
public library rating
school library quality rating (see page X-22)

CLASS J | 13050079 | ISBN 0-671-34005-5

NT

UNIT
COPS
ED

AUTHOR Hoffman, Betsy
TITLE Haunted places.

PUB Messner
VEN
SOURCE B 5/1/82

YR 1982
C PRICE ~~7.97~~ LB
5.68

ANNOT Tour of haunted places in America incl. a house built for ghosts in California, the White House, and author's own home. Matter-of-fact narrative rightfully invites reader to draw own conclusions. B&w illus., photos. Index. Sure to be popular. Gr. 4-8. B;2.

Sample list entry

BASIC BOOK SELECTION SOURCES

Replacement title lists consist of older titles judged to be of worth to a quality collection. These lists include some titles that have appeared previously on New title lists with favorable ratings. In addition, they may also include titles from the basic book selection sources that appear below.

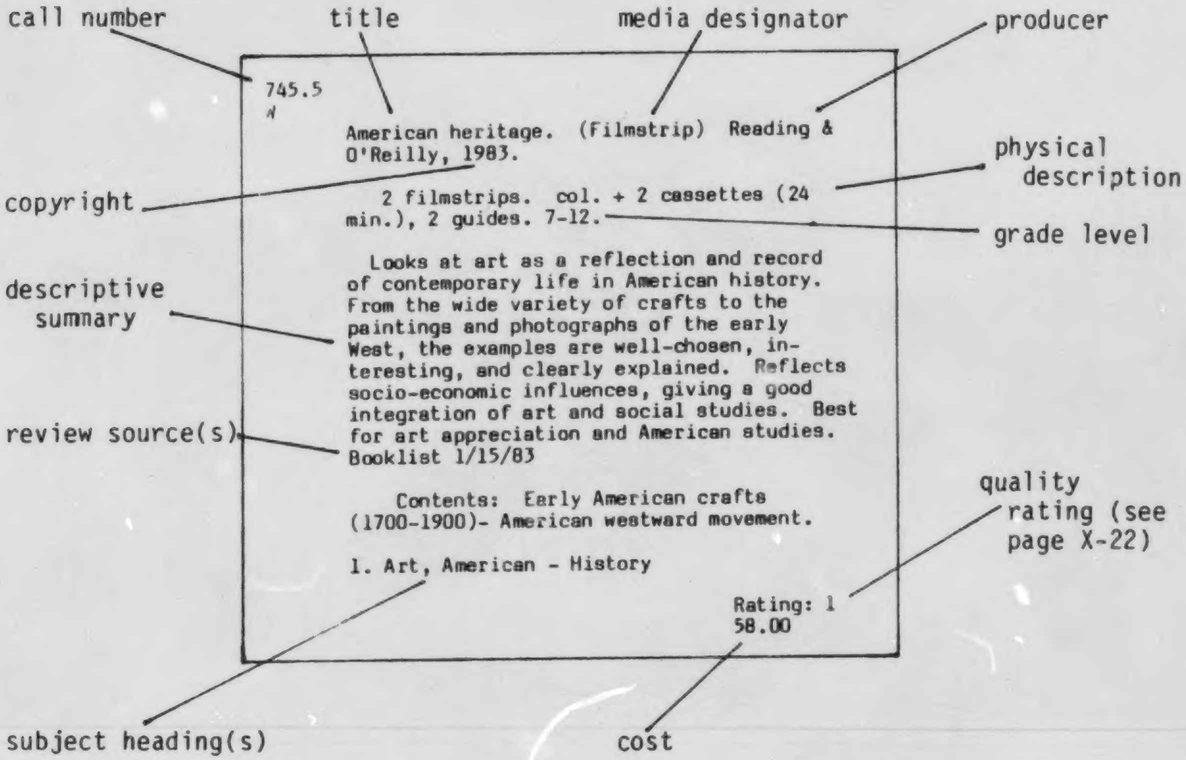
For convenience, the following system of codes has been adopted:

Abbreviations for Sources

Ap	Appraisal; Science Books for Young People. Published three times a year by Boston University School of Education for Children's Science Book Review Committee.
B	The Booklist. Published twice monthly September through June and monthly in July and August by the American Library Association.
C	Bulletin of the Center for Children's Books. Published monthly except August by The University of Chicago Press for the University of Chicago, Graduate Library School.
Ch	Choice. Published monthly by the Association of College and Research Libraries, a division of the American Library Association.
H	Horn Book. Published six times a year by Horn Book, Inc.
I	Interracial Books for Children. Published monthly by Interracial Magazines, Inc.
K	Kirkus Reviews. Published twice a month by Kirkus Service.
S	AAAS Science Books and Films. Published five times a year by the American Association for Advancement of Science.
SL	School Library Journal. Published monthly except June and July by R.R. Bowker Co.
T	Top of the News. Published quarterly by Association of Library Service to Children and the Young Adult Services, Division of the American Library Association.
VOYA	Voice of Youth Advocates. Published bimonthly, April through February, by Voice of Youth Advocates.
W	Wilson Library Bulletin. Published monthly except in July and August by the H.W. Wilson Co.

2. Nonbook - School Library Resources

Annually an evaluative listing of a wide range of nonbook materials is distributed by School Library Services. Arranged by title with subject heading access, the lists include materials evaluated by state specialists, librarians, teachers, and administrators.



745.5
A

American heritage. (Filmstrip) Reading & O'Reilly, 1983.

2 filmstrips. col. + 2 cassettes (24 min.), 2 guides. 7-12.

Looks at art as a reflection and record of contemporary life in American history. From the wide variety of crafts to the paintings and photographs of the early West, the examples are well-chosen, interesting, and clearly explained. Reflects socio-economic influences, giving a good integration of art and social studies. Best for art appreciation and American studies. Booklist 1/15/83

Contents: Early American crafts (1700-1900)- American westward movement.

1. Art, American - History

Rating: 1
58.00

call number
title
media designator
producer
physical description
copyright
grade level
descriptive summary
review source(s)
quality rating (see page X-22)
subject heading(s)
cost

Sample list entry

Professional journals, trade bibliographies, and curriculum guides provide additional access and evaluation of nonbook materials. Periodicals that supply systematic and broad evaluations include:

The Booklist - Published twice monthly September through June and monthly in July and August by the American Library Association.

Media Review - Published ten times a year by Key Productions.

School Library Journal - Published monthly except June and July by R.R. Bowker Co.

Textbooks

Since the use of textbooks is one of the chief instructional methods of the teacher, careful consideration must be given to the selection of textbooks.

Approved Instructional Materials (AIM), prepared by the Office of Instructional Services, serves as a selection tool for textbooks. Prior to the selection of text materials, schools should consult this listing. A form is available to request that materials not included in AIM be considered, and to apply for permission to purchase material not listed.

Audiovisual Equipment

A school involved in the purchase of audiovisual equipment should refer to Audiovisual Equipment Evaluations, prepared by Technical Assistance Center, Office of Instructional Services. Questions about equipment not listed, or inquiries for further information and recommendations, may be directed to personnel at the Technical Assistance Center.

SCHOOL-COMMUNITY INVOLVEMENT

The selection of materials provides an excellent opportunity for teachers, administrators, students, and parents to become involved in the library program. To ensure effective involvement, it is important to communicate:

- the purposes of the library
- criteria for selection
- procedures for purchase of materials
- opportunities for involvement of others in the selection process

Some schools have found various ways to facilitate faculty input:

- Routing the CPC lists to faculty members who have indicated their interest by a brief survey.

  Many school libraries have also found library committee members, grade level chairpersons, and department chairpersons to be effective groups to become actively involved in the selection process. Leaders within the faculty then serve as additional resources in building a materials collection responsive to school needs.

- Retaining the CPC lists in the library, notifying others via a bulletin that these are available for suggesting purchases.

- Inviting other members of the faculty to serve as book or nonbook reviewers. (The librarian is asked to serve as liaison between the state review procedure and participating faculty members.)

The forms on the following pages provide means for initiating the inclusion of new or old titles on the CPC lists or for review of School Library Resources.

LIBRARIAN

MULTIMEDIA SERVICES BRANCH
641 18th Avenue

INSTRUCTIONS FOR REVISED BOOK RECOMMENDATION FORM

Designate

If book is new, we'll send for it, review it, and list it

J ✓ YA ✓ NEW TITLE: REQUEST STATE REVIEW ____ (check if applicable)

Very important! → Class No. Fic

Author: Cormier, Robert - (Last name, first name, middle initial)

Title: I am the cheese ← Accurate & complete

Binding: ✓ Hardcover ___ Paperback

Complete as possible → Publisher: Pantheon Year: 1977

Listed in: CPC: * (check) Other: Booklist 8/15/77 (source) ← Necessary only if not on previous CPC

Recommended by: (school name) King Intermediate ← Use school stamp

DO NOT WRITE BELOW THIS LINE

Do not fill in: we'll check → ISBN #

Price: ← Do not fill in: we'll check

*If you know book was on a previous CPC list, but do not have the list, check this item. If, however, you have the list, we prefer that you clip directly from the list and send to us instead of this form. It saves you (and us) a lot of trouble!

NOTE: Books that have just appeared on a CPC list will not be re-listed for six-eight months.

BOOK RECOMMENDATION FORM - Revised 9/77
(This form may be duplicated. It supersedes older forms.)

J___YA___ NEW TITLE: REQUEST STATE REVIEW ________
(check if applicable)
Class No.
Author: ________
(Last name, first name, middle initial)
Title: ________
Binding: ___Hardcover
___Paperback
Publisher: ________ Year: ____
Listed in: CPC: ____ Other: ________
(check) (source)
Recommended by:
(school name) ________
DO NOT WRITE BELOW THIS LINE
ISBN # Price:

J___YA___ NEW TITLE: REQUEST STATE REVIEW ________
(check if applicable)
Class No.
Author: ________
(Last name, first name, middle initial)
Title: ________
Binding: ___Hardcover
___Paperback
Publisher: ________ Year: ____
Listed in: CPC: ____ Other: ________
(check) (source)
Recommended by:
(school name) ________
DO NOT WRITE BELOW THIS LINE
ISBN # Price:

J___YA___ NEW TITLE: REQUEST STATE REVIEW ________
(check if applicable)
Class No.
Author: ________
(Last name, first name, middle initial)
Title: ________
Binding: ___Hardcover
___Paperback
Publisher: ________ Year: ____
Listed in: CPC: ____ Other: ________
(check) (source)
Recommended by:
(school name) ________
DO NOT WRITE BELOW THIS LINE
ISBN # Price:

J___YA___ NEW TITLE: REQUEST STATE REVIEW ________
(check if applicable)
Class No.
Author: ________
(Last name, first name, middle initial)
Title: ________
Binding: ___Hardcover
___Paperback
Publisher: ________ Year: ____
Listed in: CPC: ____ Other: ________
(check) (source)
Recommended by:
(school name) ________
DO NOT WRITE BELOW THIS LINE
ISBN # Price:

NOTE: A photocopy of a publisher's blurb may be substituted for this form.

AV REQUEST FORM
(This form may be duplicated.)

TYPE OF MEDIUM
DATE OF REQUEST ___/___/___
SERIES TITLE:
SINGLE TITLE:
PRODUCER:
LOCAL DISTRIBUTOR:
GRADE LEVEL:
SUBJECT AREA:
SOURCE (Listed in):
Recommended by: ______________________
NAME AND SCHOOL

TYPE OF MEDIUM
DATE OF REQUEST ___/___/___
SERIES TITLE:
SINGLE TITLE:
PRODUCER:
LOCAL DISTRIBUTOR:
GRADE LEVEL:
SUBJECT AREA:
SOURCE (Listed in):
Recommended by: ______________________
NAME AND SCHOOL

TYPE OF MEDIUM
DATE OF REQUEST ___/___/___
SERIES TITLE:
SINGLE TITLE:
PRODUCER:
LOCAL DISTRIBUTOR:
GRADE LEVEL:
SUBJECT AREA:
SOURCE (Listed in):
Recommended by: ______________________
NAME AND SCHOOL

TYPE OF MEDIUM
DATE OF REQUEST ___/___/___
SERIES TITLE:
SINGLE TITLE:
PRODUCER:
LOCAL DISTRIBUTOR:
GRADE LEVEL
SUBJECT AREA:
SOURCE (Listed in):
Recommended by: ______________________
NAME AND SCHOOL

CHALLENGED MATERIALS

Even after using sound practices and reliable tools in the process of selecting materials, the school librarian may occasionally be faced with the task of dealing with a request, or demand, to remove or limit the use of materials in the library or classroom. In addition to the recommendations found in the state materials selection policy (See Appendix, pages XII-27-33) cited earlier, school personnel can further prevent or prepare for censorship attempts by:

1. Being aware of current censorship efforts and effective methods of resisting censorship. Professional journals provide up-to-date and positive information about censorship. A list of resources found in the selected readings for this section provides a file of preparation that can be made by individual librarians.

2. Communicating to the community, school programs in progress and what the purposes of the programs are. Sufficient and accurate information can eliminate problems that result from a lack of understanding.

3. Respecting the concern that an individual complainant is voicing, without losing sight of the broader issue involved. In an increasingly complex and depersonalized society, members of the community may be seeking an opportunity to express their values. Listening to those concerns and values with an open attitude and sincere interest may provide a resolution of the problem before it reaches more formal procedures.

   For example, if a parent objects to a particular title, respect for the individual might involve recognizing his/her sense of values and his/her right to guide his/her children's reading habits. Keeping in mind, however, that other parents have the same rights provides a sense of balance. The resolution of the problem becomes one of acknowledging the parent's assessment of the title without abridging the right of access of other students.

4. Knowing what organizations can offer support in the event of more serious censorship attempts. Awareness of the resources available gives the librarian confidence in dealing with the issue, rather than yielding to an initial censorship effort that may lead to continued attacks.

Ordering Materials

CENTRALIZED PROCESSING CENTER LISTS

New and Replacement Titles

Book order lists for new and replacement titles are compiled by the School Library Services section and Materials Evaluation and Programming Services section from requsts received from the field, as well as from the state review program. The new titles and replacement lists are issued periodically.

Rush Lists

Titles which appear on rush lists are those which have been identified by the State Materials Evaluation Committee as items for which the demand is great and the need is immediate. Rush Lists are issued nine times during the year.

Encyclopedia Lists

Annually, schools are invited, through a survey, to suggest titles for the annual encyclopedia lists. The list is distributed prior to budget planning to enable librarians to set aside reference monies from their forthcoming allocation.

Near the end of the school year, librarians are asked to submit dollar amounts for their CPC expenditure plans.

The encyclopedia order list is issued by CPC in the fall. Schools are asked to adhere to the established expenditure plan.

Distribution of Order Lists

The following lists are distributed to all elementary/intermediate schools (K-9):

1. Juvenile New Titles
2. Juvenile Replacement Titles
3. Young Adult New Titles
4. Young Adult Replacement Titles
5. RUSH Lists
6. Encyclopedias
7. Paperback Lists

The following lists are distributed to all senior high schools (10-12):

1. Juvenile New Titles
2. Juvenile Replacement Titles
3. Young Adult New Titles
4. Young Adult Replacement Titles
5. Adult New Titles
6. Adult Replacement Titles
7. RUSH Lists
8. Encyclopedias
9. Paperback Lists

The following lists are distributed to K-12 schools:

1. All lists listed under K-9
2. All lists listed under 10-12

QUALITY RATINGS ON NEW TITLES CPC ORDER LISTS
REVISED CODING FOR SCHOOL LIBRARIES*

1 Excellent : Material is of high quality.

2 Good : Material is above average in quality.

3 Satisfactory : Material is of average quality.

4 With Reservation : Material is below average in quality.

5 Not Recommended : Material is of poor quality.

Revised 5/83

Ordering Procedures

Book selections are to be made primarily from titles which appear on CPC order lists. As mandated by the legislature, a minimum of 90% of an elementary and 80% of a secondary school's allotment for library and reference books must be spent on titles which appear on the CPC book lists. The balance may be spent independently to meet special school needs. Approval to spend more than 10% (elementary) and 20% (secondary) independently must be obtained from the respective district superintendent and be accompanied by appropriate justification.

The new order schedule and detailed ordering information pertinent through CPC are issued annually to all schools in the fall.

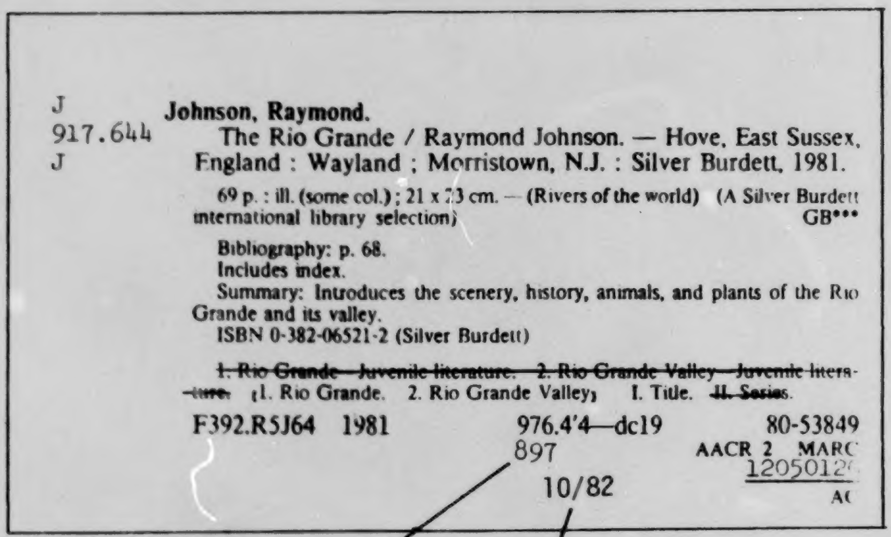
When placing book orders through CPC, the total cost amount as shown on the school's transmittal slip will be charged to the school. Processing costs will not be charged to the school.

Cataloging and Classification

A uniform method of cataloging is essential, since centralized processing includes both public and school library books.

CPC uses the latest edition of the Dewey Decimal Classification and Relative Index to classify most library books. Subject Headings Used in the Dictionary Catalog of the Library of Congress is the basic authority for the assignment of subject headings.

Sample catalog card



J **Johnson, Raymond.**
917.644 The Rio Grande / Raymond Johnson. — Hove, East Sussex,
J England : Wayland ; Morristown, N.J. : Silver Burdett, 1981.

69 p. : ill. (some col.) ; 21 x 23 cm. — (Rivers of the world) (A Silver Burdett international library selection) GB***

Bibliography: p. 68.
Includes index.
Summary: Introduces the scenery, history, animals, and plants of the Rio Grande and its valley.
ISBN 0-382-06521-2 (Silver Burdett)

~~1. Rio Grande—Juvenile literature. 2. Rio Grande Valley—Juvenile literature.~~ [1. Rio Grande. 2. Rio Grande Valley] I. Title. ~~II. Series~~.

F392.R5J64 1981 976.4'4—dc19 80-53849
897 AACR 2 MARC
10/82 1205012
AC

List price

Date card printed

USE OF CALL NUMBERS

The Centralized Processing Center has established the following call numbers for catalog cards and book spines:

	Catalog card example	Spine label example
GENERAL COLLECTION		
Fiction		
Adult	none	none
Young adult	YA M	none
Juvenile	J M	none
Easy	E M	none
Non-fiction		
Adult	811 M	811 M
Young adult	YA 337.9 H	335.9 H
Juvenile	J 823 M	823 M
Adult reference	R 794.4 E	R 794.4 E
Young adult reference	R YA 919.69 H	R 919.69 H
Juvenile reference	R J 796.32 A	R 796.32 A
Biography	B Washington	B Washington

	Catalog card example	Spine label example
HAWAIIANA		
Fiction		
Adult	H B	none
Young adult	YA H L	none
Juvenile	J H M	none
Easy	E	none
Non-fiction		
Adult	H 919.69 M	H 919.69 M
Young adult	YA H 919.69 C	H 919.69 C
Juvenile	J H 594 T	J H 594 T
Adult reference	RH 794.4 D	RH 794.4 D
Young adult reference	RH YA 919.69 H	RH 919.69 H
Biography	H B Inouye	H B Inouye

Computer Print-Out Sheets

Computer print-out sheets are sent frequently with processed books from CPC. These sheets indicate 1) titles which are on order for the individual school, cumulated periodically, 2) those that have been cancelled, and 3) those that have been received by CPC. There is an average of three weeks from the time books are received by CPC, cataloged, and sent to the requesting schools. Librarians who are presently keeping both the print-out sheets and their own on-order records may need to assess their needs and to determine which method is more effective in terms of time, organization, and benefits derived.

Cancellation funds are generally used by CPC to cover the rising costs for books. Surplus funds remaining are returned to individual schools on a percentage basis.

WHEN YOU HAVE A COMPLAINT OR A QUESTION

Write to:
Centralized Processing Center
690 Pohukaina Street
Honolulu, Hawaii 96813

Telephone:
537-6381
537-6382
537-6383

Business hours: 7:30 a.m. to 4:00 p.m. daily, Monday through Friday.

The Center is organized into four sections, as listed below. The section head's name is given first, and in parentheses is listed the first assistant to the section head.

The Order Section : Mrs. Edith Ozaki (Miss Norma Kashinoki)
*The Catalog Section : Mrs. Yoshie Urata (Mrs. Mary Kaneko)
The Printing Section: Mrs. Harriet Chang
The Book Preparation, Bindery, & Shipping Section: Mrs. Mildred Nagasawa (Mrs. Chiyuki Kawamoto)

*Any discussion of call number assignment & decision-making regarding the assignment should be discussed with Miss Caroline Masutani.

Specific complaints or requests for information may be directed to the appropriate section head (or assistant in the event of the absence of the section head) when the matter seems to lie clearly within the jurisdiction of one or the other.

If, after discussion, the matter is not as clear as was first thought and a referral or solution of the problem is not evident, or if satisfaction is not received, the caller (or writer) should feel free to get in touch with the Branch Head, Mr. Takashi Akimoto.

Manual users may file the annual information packet provided by CPC in this location.

INDEPENDENT ORDERS

Purchase Orders

All materials ordered through state funds must be processed through the use of a state purchase order. Since procedures vary in individual schools, the secretary or account clerk should be consulted prior to ordering. A sample purchase order can be found in the Business Office Handbook[5].

Local Non-appropriated School Funds

Schools with local funds, e.g., book fair monies, PTA donations, also have established standard procedures for expenditures. The school clerical staff is the best source of information on school procedures for expenditure of local funds.

Materials Jobbers

Time-conscious librarians may prefer to place independent orders with a jobber, with processing included or ordered separately. Information about jobbers of books, periodicals, and catalog cards is available from School Library Services.

Department of Education Lists

Special price lists are available for DOE Storeroom items and bid list materials. The clerical staff of each school can assist librarians in the use of these resources.

Processing Materials

MATERIALS RECEIVED FROM CENTRALIZED PROCESSING CENTER

a. Check for errors, e.g., wrong school code, defective book, correct catalog cards

b. Stamp the material with the school property stamp.

c. Add any additional materials needed for circulation, e.g., date slip.

d. Add any special location system as needed to the book spine and catalog cards.

e. Record total number of books received--for annual June inventory report and perpetual inventory.

The count record is kept in order to have available a record of the number of books acquired by the library during the school year and the number which have been withdrawn or lost. This information is required in the annual inventory report to the Department of Education. The count record may be kept either on a card, in a notebook, or on forms, such as the one illustrated on the following pages.

---

[5] Ibid, p. IV-A.

BOOK COUNT RECORD FOR CENTRAL COLLECTION

School Year ______________

Category	On Hand	No. Acquired	No. Withdrawn/Lost	NET GAIN	ON HAND
Nonfiction					
Fiction					
Easy					
Hawaiian studies					
Reference					
Professional					
Textbook					
TOTAL:					

BOOKS ORDERED INDEPENDENTLY

a. Check against the invoice according to school procedures noting any errors in filling the order. Notify dealer of errors. (A sample of a standard problem form is provided as an exhibit in the Business Office Handbook[6].)

b. Check invoice against the purchase order.

c. Stamp the material with the school property stamp.

d. Order commercial processing kits or sets of catalog cards for library books if available. Check commercial cards for accuracy. Continue processing as for CPC books.

e. Mark each textbook received according to school practice.

f. Add the total count to existing inventory records, e.g., library book shelf list and book count, textbook inventory record.

The textbook count record is kept in order to have available a record of the number of books acquired by the school during the school year and the number which have been discarded or lost. This information is required in the annual inventory report to the Department of Education. The count record may be kept on various forms. Samples are included on the following pages.

---

[6] Ibid, p. Exhibit VI-F-3.

TEXTBOOK COUNT RECORD FOR SCHOOL YEAR ____________

MONTH	ACQUIRED	COST	WITHDRAWN	COST	
September					
October					
November					
December					
January					
February					
March					
TOTAL					

SUMMARY

TOTAL ACQUIRED: ____________ TOTAL COST: ____________

TOTAL WITHDRAWN/ LOST: ____________ TOTAL COST: ____________

ON HAND: ____________ TOTAL COST: ____________

NET GAIN: ____________ TOTAL COST: ____________

NEW TOTAL: ____________ TOTAL COST: ____________

NONBOOK MATERIALS

a. Remove materials from cartons, checking to see if all parts have been included, and to see if the contents correspond to the invoice and purchase order.

b. Stamp the school property stamp on the case or on each portion of the set.

c. Check the accuracy of the catalog cards if any have been supplied, order commercial processing kits or sets of catalog cards if available.

d. Adjust the inventory records for materials received.

> NOTE: For the convenience of media users, librarians may decide to complete partial processing, stamping materials, preparing a shelf list card, and providing a check-out means. The remaining cataloging can be done at a more convenient time after the initial processing.

Refer to Cataloging Manual for Nonbook Materials for specific cataloging instructions and suggestions for processing.[7]

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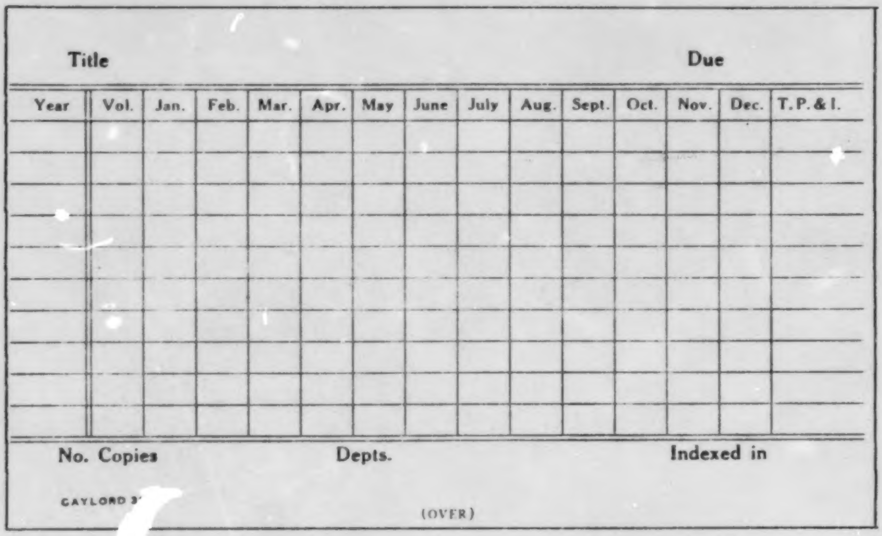
[7] Cataloging Manual for Nonbook Materials (Hawaii: Department of Education, Office of Library Services and Office of Instructional Services, 1978).

Manual users may file the Cataloging Manual for Nonbook Materials in this location.

PERIODICALS

Periodical record cards are available from library supply houses. Incoming periodicals should be stamped with the name of the school and marked on the record cartd before circulating. Periodicals may be placed in plastic covers or reinforced with tape along the spine to increase durability.



Title **Due**

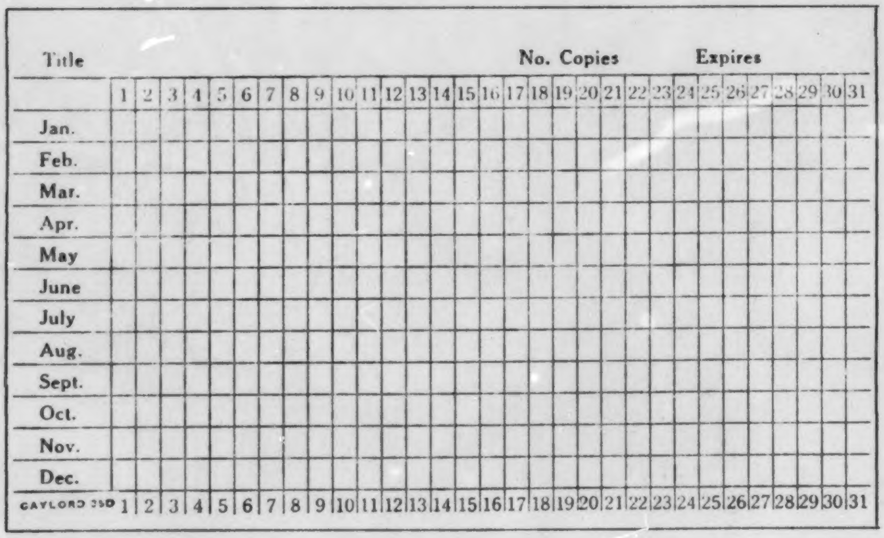
Year	Vol.	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	T.P.& I.

No. Copies **Depts.** **Indexed in**

GAYLORD 3

(OVER)

Monthly periodical record card



Title **No. Copies** **Expires**

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Jan.																															
Feb.																															
Mar.																															
Apr.																															
May																															
June																															
July																															
Aug.																															
Sept.																															
Oct.																															
Nov.																															
Dec.																															
GAYLORD 25D	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

Daily/weekly periodical record card

PAMPHLETS, PICTURES, CLIPPINGS, AND MAPS

The processing of these materials depends upon the use and construction of the material. Items which are of permanent value may be inserted in pamphlet binders and placed in the central library collection. Others are often organized by subject in appropriate files.

DEPARTMENT OF EDUCATION PUBLICATIONS

Closely related to the use of all types of instructional materials are the guides published by the Department of Education. These may be assigned permanently to teachers or loaned on a long term basis, but need to be put in their hands quickly and with a minimum of red tape. DOE publications received by the library should be maintained. The following form is an example of one form used for routing publications.

TO: ______________________________ Date ________________

FROM: Librarian

SUBJECT: New DE Publication ______________________________
(Date: __________)

DISTRIBUTION: Copies/Copy distributed as follows--

_____ Grade level total

_____ Teacher/Room

INVENTORY/SIGN-OUT:

_____ Gr. Chrm--Add to Grade Level DE Publications Checklist

_____ Clrm Tchr--Add to your Classroom DE Publications Checklist

_____ Has been signed out to you in the Pamphlets/DE Publications Folder (#4)

Sample distribution form

SAMPLE TEXTBOOK COLLECTION

Many schools maintain sample textbooks as a convenience to textbook selection committees. Some alternative to maintaining such a collection include:

a. Arranging samples by subject area in a professional collection.

b. Sending samples to departments for easy access.

c. Shelving samples in the library to enable students to borrow them as supplements to the assigned text.

Other schools prefer to request only the most recent editions to be placed temporarily in the school at the time a new series is being selected.

PUBLISHERS' CATALOGS

In addition to the usefulness of a file of catalogs for librarians, maintaining a file can be a way of providing service to the school staff. The catalogs may be stamped with the date of receipt and filed by name of firm. Duplicate catalogs may be distributed to grade level chairpersons or department chairpersons.

EQUIPMENT

State guidelines require the placement of a decal on each piece of equipment in the school. Librarians should coordinate the processing of equipment with the clerical staff to follow established school procedures.

Organization of Collections

ARRANGEMENT OF MATERIALS

Because of the varied activities and wide variety of materials available in the school library, it is important to plan carefully for the most effective arrangement of materials and to seek improved ways to utilize available physical resources. Key questions that should be considered are:

How accessible are materials to the user? Does the arrangement of the library encourage students and staff to use a variety of book and nonbook materials? Is limited access kept to a minimum, and used only when necessary to provide better service to the users?

How accessible are materials to the library staff? Can materials be returned easily to their proper location? Are frequently used materials located close to the service area?

More information on the optimum use of physical resources can be found on pages IX-35-49.

PROVIDING RETRIEVAL KEYS

The school library, in order to foster the development of independent use of resources, provides various means of locating materials. Some of these include:

Alphabetical arrangement of materials by subject, e.g., pamphlet, picture files.

Numerical arrangement of materials, e.g., books organized according to the Dewey Decimal System.

Indexes for locating specialized materials, e.g., poetry indexes, periodical indexes.

Card Catalog

- Integrated catalog

  Many libraries are finding an effective way to introduce library users to a variety of library resources is to provide a combined card catalog with cards interfiled for nonbook resources. The use of cards with a color band, usually red, helps to alert the user that the resource indicated is in a nonbook format.

- Divided catalog

  An alternative to the dictionary catalog is to divide the card catalog. Under this filing arrangement, there will be an author/title catalog and a separate subject catalog. This arrangement simplifies the task of locating cards in the catalog for both the user, the person filing additional cards, and librarians compiling bibliographies. (Librarians considering dividing their catalogs will need to weigh the advantages against the drawbacks of the time involved in dividing, and the need to educate library users in the catalog's rearrangement.)

- Cross-reference catalog cards

  For specific needs of individual libraries, librarians may find it necessary to type cross-reference cards to assist students in retrieving information.

  > *EXAMPLE: If students at a particular school frequently look for books on or by "Bigfoot," "UFOs," American history, Mark Twain, it will be helpful to include cross-reference cards directing them to SASQUATCH, FLYING SAUCERS, U.S.-HISTORY, and Clemens, Samuel.*

- Additional guide cards

  Another aid to young catalog users is the addition of numerous guide cards in catalog drawers. Using popular subjects as guide words can help children locate materials more easily.

- Primary card catalog

  Some elementary librarians have found it helpful to establish a separate file of simplified subject cards to enable primary students to begin retrieving materials without extensive reading skills. Each card in the file contains a subject heading, call number, and picture of the subject.

FILING

Two current resources are available to librarians in establishing rules for the filing of catalog cards, the ALA Rules for Filing Catalog Cards, 2nd edition, and the ALA Filing Rules of 1980. A comparison chart is provided to help librarians determine which set of rules best serve the needs of the library users:

	ALA Rules for Filing Catalog Cards[8]	ALA Filing Rules of 1980[9]
Purpose:	Prepared for filing catalog entries in card format.	Prepared for librarians considering adoption of machine readable records.
Advantages:	Consistent with previous editions of filing rules.	Consistent with public library microform catalog.
	Familiar to most experienced catalog users.	Simpler for new catalog users to master.
	Explains how to integrate media.	Simplier for training of volunteer filers.
		Does not differentiate media.
Sample differences:	Arrange abbreviations as if spelled in full. EXAMPLE: Many moons Mr. Roberts Mrs. Miniver Moon and sixpence	Arrange abbreviations exactly as written. EXAMPLE: Many moons Moon and sixpence Mr. Roberts Mrs. Miniver
	Arrange Mc as if spelled Mac.	Arrange McCall as written.
	Arrange numerals in titles as if spelled out. EXAMPLE: Fortescue, Sir John Four and twenty blackbirds 49 worship stories for children	Arrange numerals before the letter A. EXAMPLE: 49 worship stories for children. Fortescue, Sir John Four and twenty blackbirds
	Cards are grouped by surnames, and then by other entries. EXAMPLE: London, Jack London bridge is falling down London, Tower of	Cards are interfiled character string by character string [word by word]. EXAMPLE: London bridge is falling down London, Jack London, Tower of
Sample similarities:	Word by word arrangement. Disregard "a," "an," and "the" at the beginning of titles. Historical dates are filed chronologically.	

Other factors that librarians should consider before deciding whether or not to change the filing rules already established include:

- Time involved in changing
- Clerical assistance available
- Instructional changes necessary
- Re-orientation of users
- Librarian training necessary prior to change (self-study or in-service)

[8] American Library Association. Filing Committee. ALA Rules for Filing Catalog Cards, Second Edition. (Chicago: American Library Association, 1968).

[9] American Library Association. Filing Committee. ALA Filing Rules. (Chicago: American Library Association, 1980).

Maintenance of Collections

SHELVING MATERIALS

Returning materials promptly to their proper locations, and checking periodically to make sure that materials have not been misplaced, are necessary tasks to ensure access for library users. Some of the following strategies have been found effective in making housekeeping less burdensome and time-consuming:

- *Provide shelf-markers for young users to leave in the space that a book, kit, or other material has been taken from. The marker is removed when the material is replaced or selected for borrowing. The markers may be simple, over-sized book markers made of cardboard, or permanent, durable markers can be purchased.*

- *Leave an empty shelf at the end of each set of shelves for older users, with a sign indicating, "Leave materials here for shelving." Checking the shelves from time to time to replace the materials is faster than looking for misplaced materials.*

- *Set up a schedule for "reading" shelves, to systematically check to make sure that all materials have been shelved properly. Some librarians prefer to have a rotating schedule to provide variety for the "reader"; others, to assign a set to an individual for increased accuracy. If a rotating schedule is selected, heavily used sections of the library may need more frequent attention than others.*

- *Designate different book trucks for areas of the library, e.g., fiction, nonfiction, nonbook. The initial sorting of materials as they are discharged can speed up the shelving process.*

MENDING AND REPAIRS

Many simple repairs can be made at the circulation desk as a part of the discharging process if mending materials are in a convenient location. More tim-consuming repairs can be set aside until time permits mending several items. Decisions whether to mend, rebind, or discard damaged materials involve weighing the value of the material and the value of the time of the person making the repairs. Several library supply companies offer not only mending supplies, but instructions on how to make simple repairs.

Simple maintenance and repair of nonbook materials may consist of rinsing dusty phonograph records with lukewarm water, replacing worn slide mounts, or making a clean cut on the lead of a filmstrip. Librarians may contact the Audiovisual Services Unit, Technical Assistance Center, for information about repair supplies, the use of repair equipment, or correct techniques to use for more involved repairs or cleaning.

PRESERVATION

In addition to the simple repairs and care of materials, librarians may occasionally find it necessary to deal with more extensive damage of materials. Water-soaked books, mildew contamination, insect infestation, and other unusual problems require immediate and specialized treatment. Current information related to preventing or coping with serious or wide-spread damage is available from School Library Services. Librarians are urged to contact the staff, phone 732-1402, for help as soon as possible after the damage or potential damage is discovered.

RECORD-KEEPING

Effective library management requires a system of maintaining accountability for material resources in the library, and making those resources easily accessible to users. To balance the two requirements involves careful planning and on-going assessment of procedures within the context of service.

Circulation System

Some key questions should be applied by librarians to their unique situations before making decisions about possible changes:

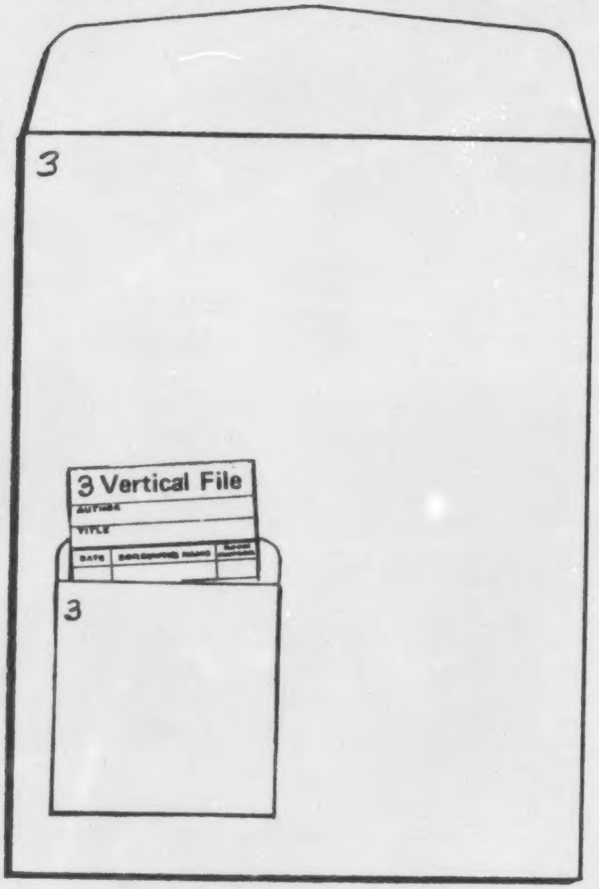
Key questions...	...as applied to a real situation
How will the user be affected?	Does the charging system require so much writing that it will limit borrowing by kindergarten students?
Does it provide for efficient tracing of materials by author/title?	If requests are frequent, can a single title be located easily?
Does it provide for efficient tracing of materials by borrower?	In a school with a high turn-over rate, can outstanding materials for a departing student be identified quickly?
Does it encourage users to borrow a variety of resources?	Are the procedures for both book and nonbook resources equally simple for the user?
Does the system require minimum supervision?	Does the circulation system free the librarian from remaining at the desk when materials are being borrowed?
Is the potential for snags minimized?	Does the discharging of materials require time-consuming searches for missing borrowers' cards?
Are overdue materials easily identified?	Does the compilation of a list of overdue materials require frequent and careful card-by-card searching?

Key questions...	...as applied to a real situation
Is the system easy for untrained personnel to learn?	Does the librarian have to spend a great deal of time explaining numerous details of the circulation system?
Are there provisions for determining statistics?	Is it time-consuming to determine circulation statistics for annual reports or assessment?

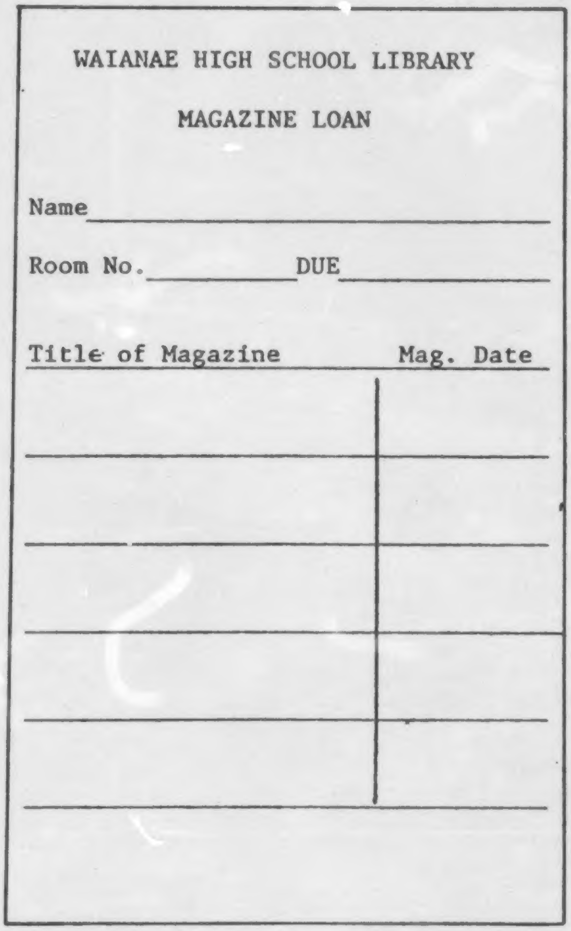
No single circulation system can meet all criteria. Particular needs of the individual school will determine which criteria are most important in the selection of a circulation system.

Nonbook materials

The varying formats of nonbook materials, e.g., filmstrips, pamphlets, often make it difficult to include them in the circulation procedures for book materials. Depending on the number of items being circulated, record-keeping can range from a simple sign-out sheet to individual charging slips. Samples of charging slips for nonbook materials are provided.



Charging envelope for vertical file materials



WAIANAE HIGH SCHOOL LIBRARY

MAGAZINE LOAN

Name____________________

Room No.________ DUE________

Title of Magazine	Mag. Date

Charge slip for periodicals

Charge slips for nonbook materials

Non-Book Materials Charge Slip

Call No.	Identification No.

Title:

List accompanying materials:

Name of borrower:

Grade:__________ Room No.:__________

Teacher:____________________

Date:

Type of Material (No.)	Call No.

Subject

Name____________________

Grade__________ Room No.__________

Teacher____________________

Date Due____________________

Returned__________ Fine__________

1st Notice____________________

2nd Notice____________________

3rd Notice____________________

A-V SIGN-OUT FORM

NUMBER ____

TITLE ____

CIRCLE:

Filmstrip	Tape
Filmstrip w/guide	Transparency
Kit	Filmloop
Record	Other __________

Borrower's name ______________________________

English room no. ______________ Date ______________

Textbook Materials

Since the handling of textbooks is mainly a clerical function, how they are circulated and inventoried varies from school to school. The following suggestions are provided for those librarians who have primary responsibility for textbook maintenance:

- Consider sharing the responsibility with personnel closer to the actual use of the materials. The librarian may continue as coordinator while letting others in the school, e.g., grade level chairpersons, department chairpersons, assume the distribution and accountability for portions of the textbook collections.
- Look at ways to develop a self-service system for borrowing textbooks if the collection is centralized. Clearly designed procedures posted near a charging area can greatly reduce the clerical duties for the librarian.

Retrieval of Overdue Materials

The task of balancing the responsibilities of maintaining a positive climate and providing for materials accountability is especially crucial in the area of retrieving overdue items. The following suggestions may be helpful in striking the desirable balance:

- *Work to develop an attitude of responsibility before materials are borrowed.* EXAMPLE: *"The date on the date due slip tells when you plan to return the materials."*
- *Present borrowing guidelines in terms of concern for others.* EXAMPLE: *"Returning materials on time means that other students will have a chance to use them--and that you will be able to use materials others have borrowed."*
- *Indicate concern for users' needs by providing flexibility in borrowing limitations.* EXAMPLE: *"Let us know if the borrowing period is not long enough for this particular item so we can make special arrangements."*
- *Make returning materials on time as easy as possible for students.* EXAMPLE: *"Materials are due on the first and third Wednesdays, so that is a good time to check your materials to see if you need to return or renew them."*
- *Reward punctuality and responsibility.* EXAMPLES: *"The rooms listed on the bulletin board are those that have worked hard to return materials on time." "We appreciate your looking so carefully for this book after we sent you the overdue notice."*
- *Gain support from the administration, staff and students since the concern for development of responsibility in students is a school goal, not just a library problem.* EXAMPLE: *A letter to parents regarding long-term or repeated overdues that includes the principal's signature may be more effective than one from the librarian.*

Sample reminder

LIBRARY NOTICE *

TEACHER________________________GRADE____ROOM____DATE______________

STUDENT'S NAME___________________________

Please come to the Library to see me about:

____

____

____

____

______ Overdue book(s)

______ Now ready for your use
The book will be held for you until ______________________.

______ Needed in the Library

______ Reserved by you

____
Librarian

---

*Adapted from library notice form available from Demco, source of library supplies.

Collecting for Lost or Damaged Materials

The Business Office Handbook provides clear and specific information and forms to be used when assessing students for lost library books or textbooks, or for damage to school property.[10] These funds may be placed in a nonlapsing account, according to Department procedures, and used to replace lost or damaged materials, or to process refunds when lost materials are returned.

Inventory

1. Library collections

A periodic check needs to be made of the various collections found in the library to enable librarians to assess their resources and replace lost or damaged materials. Because the task of taking inventory is time-consuming and may affect service to library users, various ways of completing inventory may be considered:

- Inventory only a part of the collection each year in systematic rotation.

  EXAMPLE: first year - non-fiction
  second year - fiction
  third year - reference, nonbook

- Begin inventory while materials are still circulating by placing a small check mark in each book inventoried; each book can be quickly spot-checked as it is discharged. Using a different color of check for each cycle permits inventorying the same material through several cycles.

- Place a clip on each shelf list card to indicate missing material. Double-check just prior to the following year's inventory. Withdraw catalog cards only after the second check since many materials may have subsequently re-appeared.

- Use color-coded slips to indicate special processing necessary, e.g., mending, missing shelf list card, weeding.

2. Textbook, equipment inventories

In some schools the librarian carries the responsiblity of keeping the inventory for additional materials and equipment. Because the items are often retained in individual classrooms, a system of shared record-keeping can reduce the work-load of inventory and provide for cooperative accountability with classroom teachers. Sample forms are included in the following pages to facilitate the shared responsibility. (Use of copy numbers for textbooks is optional, according to school procedures and needs.)

---

[10] Business Office Handbook, Vol. I: Accounting and Purchasing. (Hawaii: Department of Education, Office of Business Services, 1983), pp. VII-19-20.

Sample classroom inventory form

Room No. ____________

Checked by ______________________________
June--Teacher Date

Grade ______________

Checked by ______________________________
Sept.--Teacher Date

LIBRARY BOOKS LEFT IN THE CLASSROOM

Note: In recording numbers use the hyphen to designate a continuity of number; a comma to denote omission, e.g., 1-9, 11-15.

DO NOT USE BACK OF SHEET

Author	Title	Copy No.	Quan.
ARITH:			
DICT:			
HANDWRITING:			
HEALTH:			
LANGUAGE:			
SCIENCE:			
SOCIAL STUDIES:			
SPELLING:			
OTHERS:			

Sample pupil textbook form

KAIMUKI INTERMEDIATE SCHOOL
PUPIL TEXTBOOK RECORD

Author:____

Title:____

Teacher__________________________ Room No.________ Subject__________________

Book Number	Student Signature	Date Borrowed	Date Returned	Remarks

Sample series inventory form

LAHAINALUNA HIGH SCHOOL
Textbook Inventory

Subject ____________________

Author: ____

Title: ____

No. of copies received: __________ Date: ____

No. of copies on hand: __________ Date: ____

No. of copies lost or missing: ____

Indicate specific numbers lost or missing in numerical order: __________________

____

____

Date: ______________ Signed: ___________________________________ Room: ______________
Teacher

Date: ______________ Report received by: ____
Department Chairman
Librarian

Sample department inventory form

DEPARTMENT: ______________________

PEARL CITY HIGH SCHOOL
TEXTBOOK INVENTORY

AUTHOR: ______________________________

TITLE: ______________________________

PUBLISHER: ______________________________

COPYRIGHT: ______________________________

SCHOOL YEAR	ACQUIRED	PRICE	LOST	DISCARDED	NO. ON HAND	SIGNATURE OF DH SUBMITTING INVENTORY

3. Reporting inventory figures

Current data on library holdings and other materials and equipment are to be reported to the school secretary at the end of the school year. Procedures vary among individual schools, but the information is necessary to provide current data for the centralized state inventory. The computer inventory provides an invaluable source of information:

- in the event of fire or other damage, as an accurate record for the insurance reimbursement.
- as a data base for justifying requests for additional resources.

WITHDRAWING RESOURCES

Weeding

Weeding is an on-going process necessary to maintain a current and attractive collection for students and teachers.

The following guidelines are suggested for selecting materials to be deleted from the collection:

Physical condition of the material

Usefulness to the collection
- Authenticity and currentness of information
- Relevance to the needs of school curriculum and population
- Comparison with newer materials

Popularity and usage
- Circulation information reflected by borrower's card or date due slip
- Changes in user interests

Other Considerations

Size of the collection

Overall quality of the material

Availability of a replacement

Repairs that can be completed in less than fifteen minutes

Additional information on weeding guidelines is available from the School Library Serices office.

As materials are discharged at the circulation desk, any that are obviously worn or damaged should be set aside. The librarian may later consider the materials and determine whether they should be discarded immediately or retained until a replacement copy can be ordered. During the annual inventory period, librarians also have the opportunity to identify worn or outdated materials, setting them aside for the discard process.

Discarding

The guidelines for discarding or transferring resources have been established by the Department of Education. Refer to the Business Office Handbook for the discarding of library books,[11] and transfer or disposal of equipment.[12] A sample form for notifying other schools of discarded materials is provided on the following page.

The shelf list and inventory should be adjusted, and catalog cards removed if the last copy of the material is being discarded or transferred.

---

[11] Ibid, p. VIII-29-30.

[12] Ibid, p. VIII-22-28, 34-37.

__________________ is discarding the library books listed
(school)
below. Schools wishing to transfer these materials to their inventory are asked to bring empty boxes to __________ by __________________.
(room) (date)
Materials are available on a first come, first served basis. If materials are to be picked up after school hours, please check in the school office. Questions may be directed to __________________.
(librarian)
__________________.
(phone)

Author	Title	Number of copies

Note: District procedures for notifying other schools may differ slightly.

Summary

The effectiveness of a school library program depends on looking first at the services being offered and those being served, and then selecting and making available resources to support services. A well-designed plan for selecting and maintaining material resources ensures a smoothly operating library responsive to the needs of students and staff.

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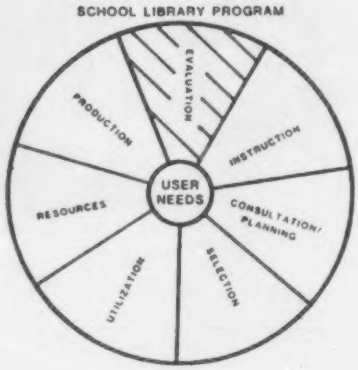

SCHOOL LIBRARY PROGRAM
EVALUATION
PRODUCTION
INSTRUCTION
USER NEEDS
RESOURCES
CONSULTATION/ PLANNING
UTILIZATION
SELECTION

Assessment/Evaluation

FOCUS

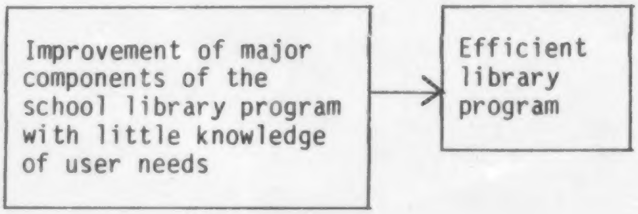
This section includes: 1) the purpose of measurement and 2) tools for assessment and evaluation.

Purpose of Measurement

Assessment and evaluation are ways of measuring at key points along the process toward improvement. These measures provide needed feedback for more effective problem-solving and greater awareness of any progress toward improvement.

The assessment of user needs and the response of the school library program to meeting those needs are critical factors spelling the difference between a merely efficient library and an effective library program.

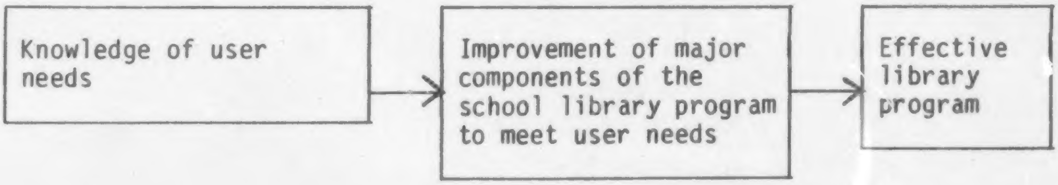
Efficient:



Improvement of major components of the school library program with little knowledge of user needs

Efficient library program

Effective:



Knowledge of user needs

Improvement of major components of the school library program to meet user needs

Effective library program

See page IX-1 for further discussion of the difference between being efficient and being effective.

When is it appropriate to assess? When should one evaluate? The answers to these questions are largely determined by *what* is being measured and *why* it is being measured as detailed below:

PRELIMINARY ASSESSMENT (before planning improvement)

What? To measure what exists in relation to desired outcomes.

Why? To find the user needs to be addressed.

FORMATIVE EVALUATION (during the actual improvement activity)

What? To measure progress in relation to the improvement activity.

Why? To find out if steps forward are really being made or whether immediate adjustments are necessary.

SUMMATIVE EVALUATION (at the end of the improvement activity)

What? To measure achievement toward desired outcomes.

Why? To find out if the improvement activity was really achieved and whether it really met user needs.

Process of Measurement

A suggested process of measurement is embedded in the process for improving a school library program described in the first section of this document, pages I-7-11.

TOOLS FOR ASSESSMENT AND EVALUATION

Two major foci for assessing and evaluating are:

1) Studying the user, or potential user
This would include any measures to gather data about user behavior, attitudes and needs. Direct observation, interviews, and questionnaires are some ways of gathering this kind of information.

2) Studying the materials being used
This would include any measures to gather data about materials being used, e.g., which percentage of the collection is most heavily used, how many user requests is the library able to fill. Data of this sort would be important to making decisions about strengthening the library collection to better meet user needs.

Some form of survey and tally of circulation statistics are ways of gathering this kind of information.

CHART: ASSESSMENT/EVALUATION TOOLS

Though by no means a comprehensive list, the following chart is intended to give some indication of the variety of ways to measure library programs, both formally and informally.

Description	Page
1. Informal Observation	XI-4
2. Survey	XI-5
3. Questionnaire	XI-7
4. Self-Study for Accreditation	XI-8
5. Interview	XI-9
6. Self-assessment Instrument	XI-10
7. Observation Checklist	XI-11
8. Informal Communication Device	XI-12
9. Informal Log	XI-13

Informal Observation

1. What is it?

   Informal observation involves seeing and hearing the user as s/he functions in a natural environment, as an individual or as part of a group.

2. What are the benefits?

   Informal observation can be an ongoing process. It is a quick, manageable way to assess the user and become aware of general positive/negative effects.

3. What are the limitations?

   The evaluator must be skilled at gathering data through observation. The data gathered may be too gross to identify specific weaknesses.

4. Targeted group?

   Large group, small group, individuals.

5. When is the method most appropriate?

   There is a need to determine general positive or negative effects of the components of a library program.

EXAMPLE

Before changing the arrangement of the library, the librarian observed user behavior to determine if a change was really needed and what it should consist of:

1. Did most users find needed materials easily?
2. Did users ask the library staff a great many directional questions?
3. When users could not find resources, what were the specific areas of difficulty?
4. Was there congestion or a confused traffic pattern followed in locating materials?
5. When users complained, what were the specific areas of complaint?

Survey

1. What is it?

   A survey can be either a comprehensive or specific study for some specific purposes.

2. What are the benefits?

   It is useful when one needs to gather data from a wide spectrum of individuals, e.g., administrators, teachers, students, parents. It is also useful to elicit attitudinal responses.

3. What are the limitations?

   The technique may be time-consuming if the survey has numerous items. Survey developer needs to be skilled in developing clear items since there may not be sufficient opportunity to clarify misunderstandings. Designer will also need skills in tabulating, organizing, and analyzing data for effective use.

4. Targeted group?

   Individuals.

5. When is the method most appropriate?

   There is a need for information about user perceptions, attitudes, concerns. It can also be used to study materials being used.

EXAMPLE 1

The Needs Assessment Packet for the School Library, 1981 Edition (see Appendix, pages XII-35-61) enables a school to identify a focus for improvement in the library program. The tool is designed to allow a school to gather and analyze perceptions from a broad spectrum within the school--administrators, librarians, teachers and students. This then enables a school to examine what it values in terms of library offerings and capabilities, and to determine where collaborative improvement efforts might begin mutually between library staff, teachers and administrators to achieve common goals. Suggested procedures for use of this assessment form are:

Step 1: Completion of prioritization survey.
Step 2: Scoring of survey: A possible result may be that instruction is determined to be a high priority.
Step 3: Completion of instruction survey.
Step 4: Scoring and analysis of instruction survey.
Step 5: Sharing of results for 1) validation; 2) a data base to open communication as to where the school should focus for improvement in the school library program.

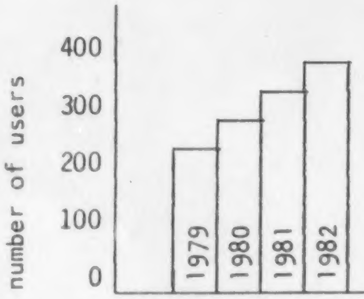
EXAMPLE 2

School Library Report--annual survey of use of the library in the month of October:

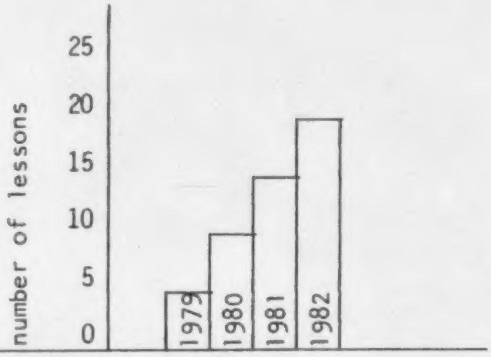
USAGE:

A. Number of business contacts during month	
B. Number of library books circulated during month	
C. Number of nonbook materials circulated during month	
D. Number of materials on reserve during month	
E. Number of materials used in the library on a typical school day in October	
F. Number of users in library during a typical week in October	
G. Number of library consultations with teachers during a typical week in October	
H. Number of library skills sessions related to classroom instructional program during month	

Each school annually submits data for this report. By arranging this data on a chart for a period of years, the librarian may see documented evidence of areas of strength and growth as well as areas needing strengthening.



No. of users in a week.



No. of library skills lessons integrated w/classroom instruction monthly.

Questionnaire

1. What is it?

   It consists of pertinent written question(s) to gather written data needed. It is a type of survey instrument.

2. What are the benefits?

   It can be used to assess a wide spectrum of the school community. It is also useful to elicit attitudinal responses.

3. What are the limitations?

   The technique may be time-consuming if the questionnaire has numerous items. Designer needs to be skilled in developing clear, specific questions since there may not be sufficient opportunity to clarify misunderstandings. Designer will need skills in organizing and analyzing data for effective use.

4. Targeted group?

   Individuals or groups.

5. When is the method most appropriate?

   There is a need for information about user perceptions, attitudes, concerns. It can also be used to determine how materials are being used, how well requests for materials are being filled.

EXAMPLE

The questionnaire can be simple and have a single focus. Say that through observation and informal conversations, the librarian suspects that users are not generally finding it that easy to find needed materials. A brief questionnaire to teachers and a random sampling of students could validate suspicions.

Sample questions:

1. Can you find library materials you need easily? __________
2. If your answer is no, check the reasons why:
   - _____ a. I don't know enough about how to find materials in a library.
   - _____ b. There are not enough signs or maps to tell me where things are.
   - _____ c. It is hard to find titles in the card catalog.
   - _____ d. Materials are organized in a way that is confusing or unclear to me.
   - _____ e. Other (please comment) ______________________________

Self-Study for Accreditation

1. What is it?

   Self-study of the library is performed as part of the entire school effort to conduct its own self evaluation prior to the periodic visit of the Western Accreditation of Schools and Colleges (WASC) teams. High schools and a few intermediate and elementary schools participate in this process.

2. What are the benefits?

   The entire school staff and pertinent parents are involved in this self-study structured by WASC. Since the process occurs every few years, it becomes possible for the process of school improvement to become a continuous one.

3. What are the limitations?

   The self study takes time and a great deal of effort.

4. Targeted group?

   Large group, small group, individuals.

5. When is the method most appropriate?

   There is a need for the entire school community to identify common needs and goals and see where they are in relation to these.

EXAMPLE

Outline of Self-Study:

1. Philosophy, Goals and Objectives
2. Organization
3. Student Personnel Services
4. Curricular Program
5. Co-Curricular Program
6. Staff
7. School Plant and Physical Facilities
8. Finance

Interview

1. What is it?

   It is a meeting with a person face-to-face in which the person is asked about his/her views regarding a specific topic.

2. What are the benefits?

   There is opportunity for greater depth of study with less danger of the respondent misunderstanding questions. The interview is useful to elicit information regarding user attitudes.

3. What are the limitations?

   Because this is a one-to-one process, the technique will probably need to be limited to a small percentage of the potential population that could be interviewed. The interviewer needs to be skilled or s/he may subtly affect the questioning by his/her attitudes.

4. Targeted group?

   Individuals.

5. When is the method most appropriate?

   There is a need for in-depth information about user perceptions, attitudes, concerns.

EXAMPLE

Questions that might be used on a questionnaire would be appropriate as opening questions. Follow-up questions could be asked depending on the responses of the person being interviewed in order to obtain a more in-depth understanding of the views and perceptions of the interviewee.

Self-Assessment Instrument

1. What is it?

   The instrument permits the user to self-assess through rating how s/he perceives what s/he is doing in relation to specific descriptive items.

2. What are the benefits?

   It provides a private way of getting a sense as to how a librarian perceives s/he is doing in relation to desired outcomes.

3. What are the limitations?

   Selection of an appropriate instrument becomes critical. Different instruments may reflect differing philosophical approaches and desired outcomes.

4. Targeted group

   Individuals.

5. When is the method most approproate?

   When an individual wants to assess privately how s/he thinks s/he is doing.

EXAMPLE

See "An Instrument for the Self-Evaluation of Teachers and Media Specialists" in the Appendix, pages XII-2-7.

After checking all items that pertain to you, there is a rating scale at the end to show you how you came out in relation to other librarians/teachers.

Observation Checklist

1. What is it?

   The technique involves the use of a checklist to gather data on individual users through observation.

2. What are the benefits?

   The data gathered can be focused; irrelevant data will be screened out because the observation is structured by the checklist. The user can be assessed in a functional setting.

3. What are the limitations?

   The technique may be time-consuming if the checklist has numerous items. Evaluator must also be skilled in observation.

4. Targeted group?

   Individuals.

5. When is the method most appropriate?

   Data are needed about the functional use of the library.

EXAMPLE

Portions of the desirable outcomes of a school library program (see page I-2) may be converted to observation checklists by adding two columns labelled "does" and "does not." NOTE: Some of the items are inappropriate to measure through observation but may be more appropriately and thoroughly measured through the interview technique.

Informal Communication Device

1. What is it?

   The suggestion box, comment book, and other similar formats are informal ways to open up communication between users and library staff and serve as informal assessment measures.

2. What are the benefits?

   These devices provide one more channel of communication between users and library staff. The user who may be too shy to approach library staff personally, or the one who finds the librarian too busy at that moment to talk, has an additional viable means of communicating. Use of the comment book enables written dialogue between user and librarian.

3. What are the limitations?

   Because these devices enable the user to remain anonymous, some users may abuse the privilege. The use for assessment is limited.

4. Targeted group?

   Individuals.

5. When is the method most appropriate?

   The library staff senses the need to establish closer communication with users through a variety of means.

EXAMPLES

1. Suggestion box

   Users may place suggestions, signed or unsigned, in the box at any time. Introduction of the box and its purpose during class visits may set the tone and diminish abuse.

2. Book for comments

   A notebook with pen attached on a string permits user comment or question and librarian answers.

Informal Log

1. What is it?

An informal log consists of a written record for a specific purpose. For example, the librarian concerned about never having enough time to do the tasks s/he feels are important might want to record for a few days how s/he actually spends his/her time. Another reason might be to understand better an individual user or class. Anectodal records over a period of time may yield informative clues.

2. What are the benefits?

This device enables the user to see more objectively, situations that are otherwise too close and too subjective. The user may see patterns emerge after a period of time that are not evident in day-to-day activities.

3. What are the limitations?

To develop anecdotal comments, the writer needs to be skilled at observation. Maintaining a log for any period of time can be time-consuming.

4. Targeted group?

Class, small group, individuals, or self.

5. When is the method most appropriate?

There is a need to solve problems that appear to be very close to the person involved. Maintaining a log enables the person to record things as perceived, then step back and thus become more objective and perceptive when re-reading log items.

EXAMPLE

Keeping a log, could consist of writing informally in a notebook in any fashion the writer desires. Keeping a record of time spent might be easiest on a simple form:

Time Allotments - break down into 30-minute segments	Description - brief phrases indicating what you did in each time allotment
8:00	
8:30	
9:00	
9:30	
etc.	

Summary

"Assessment" and "evaluation" can be awesome, abstract terms that translate poorly into actual practice *unless* the user remains the focal point. The critical point to remember is that only by 1) truly knowing what user needs are; 2) matching the library program and librarian behaviors to meet those needs; and then 3) measuring to see if the match has been achieved can a school have a truly effective library program.

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Appendix A

Position Description of School Librarian
Department of Education, State of Hawaii

(Being developed by Office of Personnel Services;
to be provided later.)

NOTE: This instrument is being included for:

1) information since the many descriptors provide a detailed picture of behaviors that will help teachers and librarians attain desired outcomes for an effective school library program.

2) possible use by teachers and librarians interested in self-assessment toward an effective school library program.

AN INSTRUMENT FOR THE SELF-EVALUATION OF TEACHERS AND MEDIA SPECIALISTS[1]

Features Characterizing the Media Center and Corresponding Behaviors of Teachers and Media Specialists

I. THE ATMOSPHERE OF THE MEDIA CENTER IS COMPOUNDED OF: EASY ACCESSIBILITY, FLEXIBLE ADMINISTRATION, PHYSICAL ATTRACTIVENESS, EMOTIONAL WARMTH.

TEACHER BEHAVIORS:

_____ The teacher enjoys approaching the librarian at any time for help with materials, with unit planning, or with student problems.
_____ The teacher feels free to send individuals and groups to the library from his classroom.
_____ The teacher brings his class to the library as needed rather than on a rigid schedule.
_____ The teacher is able to borrow any materials for use in his classroom.
_____ The teacher feels free to plan many innovations in the use of materials.
_____ The teacher has the opportunity of bringing his class often for activities which he has planned with the librarian.
_____ The teacher visits the library before and after school or during the day to plan with the librarian and to gather or review materials.
_____ The teacher finds that he has a voice in changing library regulations which he finds limit the use of the library.

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[1] Martin, Betty and Carson, Ben, The Principal's Handbook on the School Library Media Center (Hamden, Connecticut: Gaylord Professional Publications, 1978), pp. 183-188.

NOTE: New 1981 edition is published by Library Professional Publications, P.O. Box 4327, Hamden, Connecticut 06514.

MEDIA SPECIALIST OR LIBRARIAN BEHAVIORS:

_____ The librarian makes every effort to meet teacher and student needs at all times.
_____ The librarian exhibits a pleasant, friendly, accepting attitude toward teachers and students.
_____ The librarian demonstrates much enthusiasm in his work.
_____ The librarian adopts an "open" policy in the administration of library so that students are not kept out by rigid rules and regulations.
_____ The librarian adds many decorative touches to make the library an inviting place.
_____ The librarian keeps the library open before and after school as well as during the school day. The library may also be kept open at night or on weekends.
_____ The librarian promotes an informal atmosphere in the library.
_____ The librarian is glad to change any regulation which is found to be against the best interests of teachers or students.
_____ The librarian is receptive to innovative teaching methods which involve changes in the way the library is used.
_____ The librarian encourages the circulation of all library materials to classrooms and homes.
_____ The librarian is quick to add to the library collection any new media.
_____ The librarian cooperates with changing utilization of staff and offers to serve as a member of teaching teams.
_____ The librarian encourages the use of the library by individuals and small groups coming from study halls and/or classrooms.
_____ The librarian works with teachers and principals to develop a flexible scheduling of classes to the library.

II. THE MEDIA CENTER SERVES AS A CENTRALIZED MULTIMEDIA RESOURCE.

TEACHER BEHAVIORS:

_____ The teacher knows the contributions which all types of media can make to his teaching, and makes effective use of the media most appropriate for a specific purpose.
_____ The teacher takes steps to remedy any "blind spots" in his understanding of how to use new equipment and media.
_____ The teacher varies his teaching methods to take advantage of new teaching tools.
_____ The teacher often consults the librarian in his capacity of media specialist.
_____ The teacher becomes familiar with the library materials in his respective field.
_____ The teacher works with the librarian to improve and increase the collection of materials he uses.

MEDIA SPECIALIST OR LIBRARIAN BEHAVIORS:

_____ The librarian is thoroughly familiar with the school curriculum, with teaching methods and with student, faculty, and community interests so that he can develop an excellent functional collection of materials.

_____ The librarian organizes all materials for quick and easy access. He catalogs and inventories materials which are on permanent loan to departments and classrooms.

_____ The librarian serves as a media specialist and spends much time becoming familiar with the content of all media in the library.

_____ The librarian provides materials for the atypical student, the slow learning, the gifted, the non-verbal, culturally disadvantaged, etc.

_____ The librarian knows and keeps on hand the approved selection aids for all media and orders new materials only after consulting these lists and/or after personal examination.

_____ The librarian with the teacher's help weeds the collection frequently to discard out-of-date and out-worn materials.

_____ The librarian urges that all supplementary instructional materials be selected, ordered, and inventoried through the library.

III. THE MEDIA CENTER SERVES AS A LEARNING LABORATORY WHICH IMPLEMENTS THE GOALS OF THE TOTAL SCHOOL PROGRAM.

TEACHER BEHAVIORS:

_____ The teacher regards the library as part of his classroom.

_____ The teacher uses the librarian's services and the library equipment in the construction of teaching materials.

_____ The teacher plans library activities which are an outgrowth of his instructional program.

_____ The teacher plans with the librarian activities to promote critical thinking and reading.

_____ The teacher implements an easy two-way flow of materials and services between library and classroom.

_____ The teacher makes use of materials and librarian services for exceptional students, the slow learners, the gifted, and other atypical students.

_____ The teacher plans with the librarian on a continuous basis.

_____ The teacher in cooperation with the librarian teaches library skills and provides many opportunities for their use.

_____ The teacher sends to the librarian for instruction those individuals or small groups needing special help with some skill.

_____ The teacher often works in the library with her class.

_____ The teacher requests the services of the librarian in the classroom.

_____ The teacher plans with the librarian ways to help students grow in their knowledge of great literature.

_____ The teacher plans library activities to promote independent student work-habits and learning.

MEDIA SPECIALIST OR LIBRARIAN BEHAVIORS:

_____ The librarian maintains good working relations with all staff members.
_____ The librarian considers technical and routine duties subordinate to working with teachers and students.
_____ The librarian serves on curriculum committees.
_____ The librarian assists teachers and students in the construction of teaching materials.
_____ The librarian keeps informed concerning classroom activities.
_____ The librarian, individually and in departmental meetings, plans with teachers.
_____ The librarian encourages students to become independent in their use of the library materials and teaches library skills cooperatively with teachers as the need arises for their use.
_____ The librarian extends her services into the classroom teaching library skills, giving book talks, and finding ways to integrate the use of print and non-print materials.
_____ The librarian requests the facilities for independent use of the library and for expanded services.
_____ The librarian keeps students and teachers informed of new materials received and innovations in library services and educational practices.
_____ The librarian provides materials and helps plan programs to promote the professional growth of the school staff.
_____ The librarian works individually with students helping them define a field of inquiry, locate information, and evaluate data which is pertinent.

IV. THE MEDIA CENTER SERVICES AS AN AGENCY TO PROMOTE THE STUDENT'S PERSONAL DEVELOPMENT.

TEACHER BEHAVIORS:

_____ The teacher in her guidance role consults with the librarian in the development of desirable student habits and attitudes.
_____ The teacher plans with the librarian many creative activities to establish permanent reading habits, and to raise tastes in the areas of listening, viewing, and reading.
_____ The teacher plans with the librarian ways to broaden student interests and to enrich their experiential background.
_____ The teacher uses a policy of encouragement and stimulation to help students discover the joys of reading.
_____ The teacher consults the librarian often for advice on the most appropriate books for certain students.
_____ The teacher always seeks to relate the use of books and other media to the concerns and problems of youth to foster a life-long interest in learning.
_____ The teacher directs students to the library's collection of vocational and guidance materials.

_____ The teacher asks the librarian to assist in evaluating the student's library work-habits.
_____ The teacher plans activities to develop good listening and viewing skills.
_____ The teacher uses library resources to guide students in the appreciation of great art and music.
_____ The teacher infects her class with her enthusiasm about reading.
_____ The teacher becomes informed about the books being written for young people today which reflect their interests and problems.

MEDIA SPECIALIST OR LIBRARIAN BEHAVIORS:

_____ The librarian publicizes library services and materials in many inventive attractive ways which are related to student interests and mores.
_____ The librarian has a part in the guidance program, consulting with counselors and teachers, advising students, and making up-to-date vocational and guidance materials available.
_____ The librarian works with teachers to help students form good listening and viewing habits and to develop criteria for the evaluation of mass media.
_____ The librarian suggests to teachers a variety of ways for students to share their reading.
_____ The librarian introduces students individually and in groups progressively to a higher quality of reading.
_____ The librarian works with teachers to develop lists of books to serve as suggestions for students selections.
_____ The librarian helps students through their use of the library, a communal facility, to develop an understanding of the duties, rights, and privileges of a citizen.
_____ The librarian values the worth of each student and helps him develop a strong self-concept.
_____ The librarian gives students the opportunity to serve as library assistants.
_____ The librarian provides materials and develops activities to raise tastes in the area of art and music.

In the space before each statement, place a number rating yourself on the following scale:

1-Poor
2-Fair
3-Good
4-Excellent

Total your scores.

GENERAL INTERPRETATION OF SCORES

TEACHERS

120-156	You're making excellent use of the media center.
80-119	You're making good use of the media center but are missing some services.
45-79	The media center could contribute twice as much to your instructional program.
1-44	The media center is having practically no impact on your instructional program.

LIBRARIANS

135-172	An excellent program has been developed.
90-134	The program is good but other services could be developed
45-89	The range of services could be doubled.
1-44	The program is just beginning to be developed.

Appendix C

MAKING A SLIDE-TAPE PRESENTATION

by Brad Waters

I make slide-tape presentations and help others do the same. In the outline that follows, I try to summarize the procedure that I use and pick out what seem to be the key decision points which determine how the final product looks and sounds. Perhaps there is no substitute for experience, but I think you will find these points worth study. One important suggestion is that you follow the order of work as outlined when you set about to make your own presentation. The reasons for doing this will become clear as you read the guide.

1
Scotch
MASTER
45

A Guide for Producing
Slide-Tape Presentations
©1978; revised 1983,
Dept. of Education,
State of Hawaii

WHAT IS A SLIDE-TAPE PRESENTATION?

A slide-tape presentation is a program of slides with recorded narration, often including background music and sound effects, which is useful in presenting information vividly and repeatedly for small or large audiences. A slide-tape program can be transferred to videotape or made into a filmstrip. Where many copies of the program are needed, filmstrip copies are the most economical.

WHAT ARE THE FIRST STEPS IN MAKING A SLIDE-TAPE PRESENTATION?

If this is your first slide-tape presentation, the chances are good that you are most concerned about the machinery: Is my camera good enough? What tape recorder should I use? How will I make the slides advance automatically? These concerns, important as they may be, are far from being the first considerations needed in producing a successful slide-tape program.

Look at this list of steps:

1. Establish objectives
2. Make an outline
3. Decide on the treatment
4. Write the script
5. Storyboard the script and visuals
6. Take pictures
7. Assemble slides and match to script
8. Make graphics for title, credits, and other visuals to be photographed at the copystand (and elsewhere)
9. Photograph visuals and make-up pictures missed earlier
10. Narrate script
11. Edit and assemble audio materials
12. Record master and add sync signal
13. Dub working copies

Your first production concerns must always be to determine why you are making the presentation (your objectives), what you have to say (your outline), how you will approach your audience (your treatment), how you are going to say what you have to say (your script), and how pictures can reinforce your message (your storyboard).

1. ESTABLISH OBJECTIVES

The purpose for which a slide-tape presentation is made controls not only the information it contains but also the speed with which it is shown, the pacing of the narration, the use of graphics, and many other details of production. Therefore stating your objectives clearly will pave the way for later decisions.

Here is an example of the kind of statement you must make in determining your objectives:

> "The purpose of this presentation is to give to parents and potential students an overview of our entire auto shop program, including the work philosophy we try to instill, our elective and three-year courses, and the Voc-Tech program, so that they can decide about enrollment."

This tells you who your audience is, what you wish them to learn, and how you want them to react to or make use of your program. As you proceed with the rest of the production, continually ask yourself, "Is what I am doing now contributing to my reaching the objectives I have set for myself?" Since you have defined your objectives, this is a question you'll be able to answer.

2. MAKE AN OUTLINE

The factual content of your presentation must be established next - what you want your audience to learn. You must be reasonable: audiences want to know about things that are relevant to their own lives. Not everything you find interesting and important in your work is going to be right for your show. Being too general and abstract would also be a mistake: audiences hunger for specific examples and want to be allowed to draw some of their own conclusions. Besides, it's very hard to photograph a generalization.

So you must commit yourself to a content, and the best way to do this is to write a sentence outline that plainly states all the things you are going to say in your presentation. Here's an example:

I. Franklin High's Auto Shop Program teaches both the skills and attitudes needed by beginning workers in the field of auto mechanics.

   A. Students may take up to twelve credits in progressively taught mechanical theory, automobile maintenance, and engine and body repair.

   B. Work attitudes toward safety, competence, and successful business practice are instilled at all times in the program.

   ... etc.

Notice how a sentence outline obliges you to make up your mind about what you're going to say. What would happen if you instead wrote "I. General Shop Program; A. Credit programs; B. Philosophy"? A topic outline like this cannot be the basis for a script because writing it doesn't commit you to a definite content.

3. DECIDE ON THE TREATMENT

Here is where you set your imagination free. Sit back and daydream a slide-tape into existance: See your audience (young? old? not really knowing what you are about to tell them? eager? wary?); music begins to play, images shift on and off the screen; a voice (... several voices? young? male? female?) introduces the theme; dramatic, amusing, interesting points are made (interesting? yes: for that audience!).

Like all daydreams there is form to your visualization but not much substance. Very good. Form - a sense of flow, a sense of how things could fall together - is exactly what you are looking for. The important thing is that the audience is part of this flow of imagination. See the audience you intend to have and you will find the shape of the slide-tape coming into view as the way you would bring to that audience your message with the impact you want it to have.

When you have imagined an approach you believe your audience will like, write down your "treatment" for this presentation. "It will start with something dramatic, perhaps - something the audience can identify with. Then I'll bring in a main character, to lead them through the program. I'll use questions to keep their attention and make the questions real, with answers that most will not expect. The voice? Mature, but not old; friendly, with a sense of humor. Music will signal the mood I want; but not too much, just in the transitions." Your plans for the treatment may change as you continue your work, but you will have a sense that "the die is cast" once you have decided on the treatment. It will be the approach you will use with this message for this audience.

4. WRITE THE SCRIPT

The work of the script is to tell a story that will let your audience experience the meaning of your message, starting with situations they understand and find interesting, and moving in a reasonable way through new information toward the conclusions you'd like them to make.

> "You never really appreciate how complicated an automobile is ... until it stops running. It takes a lot of knowledge, skill and experience to keep a modern car in good maintenance and to repair it when something goes wrong. Where does that kind of competence come from? How does it start? We think we can give you the answers to those questions in a look at THE AUTO SHOP PROGRAM AT FRANKLIN HIGH SCHOOL."

The voice you "hear" as you write this script is the voice you thought of in your treatment plan. The speech is aimed to appeal to the audience you kept in mind. Now in your narration you use an almost universal experience of drivers - "the car won't run" - to introduce an examination of a high school program that teaches important vocational skills. With this point of view - "the driver as a customer" - you provide a basis on which your story can unfold, smoothly roll from one aspect of the auto shop program to the next, and come to a neat conclusion where, perhaps, a satisfied customer drives away in his repaired car and the satisfied repairman puts money into a cash register.

Of course writing isn't that easy, but it is possible to write a script that holds your message together with a storyline that your audience can follow. Edit your work several times, until it begins to have a down-to-earth sound to it.

5. STORYBOARD SCRIPT AND VISUALS

This is where you decide what photographs will best reinforce the script and carry along its story.

Slide No.	Visual	Audio
1	Busy Street	You never really appreciate how complicated an automobile is ...
2	Car with hood up	until it stops running.
3	Tow truck hooks up	It takes a lot of knowledge, skill and experience to keep a modern car in good maintenance
4	At the shop; lots of tools	and to repair it when something goes wrong.
5	Friendly mechanic with car owner	Where does that kind of competence come from? How does it start? We think we can give you the answers to those questions in a look at
6	Title	THE AUTO SHOP PROGRAM AT FRANKLIN HIGH SCHOOL.

Whew! At last the slides appear. Isn't it a good thing we didn't take them first?

* * * *

At this point the work of production shifts from conception, organization, and writing to a somewhat more mechanical phase. As you might suppose, I will not cover everything; what I do cover includes those details which most frequently trouble first-time slide-tape producers and which often cause problems that are not apparent until the time and money have been spent.

6. TAKE PICTURES

Expect to take three times the number of slides as you finally use in your program. This is the normal experience.

a. Since the average viewing time of a slide is six seconds, a ten-minute program will use about 100 slides, and you'll have to take about 300 shots.

b. When you take your photographs, try to eliminate extraneous details. Usually this means coming closer to your subject, getting a camera angle that simplifies the background, or doing a little housekeeping in the areas that will show. Remember: the picture serves to reinforce what is being said and so must not appear to be saying too many other things as well.

c. Be willing to set-up shots to clarify the message. A row of smiling students facing the camera will not convey to your audience that this was a study trip. Have your models concentrate on the activity they are engaged in or portraying instead of looking at the camera.

d. Even though it is good advice to plan the presentation before taking the pictures, many people think of making a slide program after taking pictures. All right, then, resolve to take pictures that tell the story of the whole activity. Before that library exhibit appeared there was a whole string of events that were important: planning meetings with teachers, administrators, parents, students; classroom discussions, guest speakers, library research; the study trip started with the bus ride, arrived in front of the study site, etc. Was a thank you letter sent? Keep a copy. Try to get the whole story so that when you are inspired to make a slide show, you'll have a record of the activity, not just slides of a few end products.

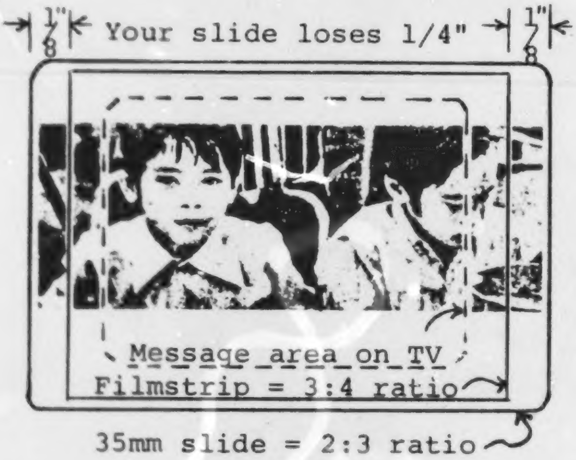
e. In scenes where the subject is noticeably darker or brighter than the background, bracket your shots. If a normal reading is f-5.6, shoot also at f-4 and f-8 (or give these shots twice and half the shutter speed your normal shot has).

f. Frame all your pictures horizontally even if some of the subject matter looks better when vertically framed. If you decide to duplicate your program as a filmstrip or videotape, you won't want to deal with awkward vertical slides.

g. For the same reason, allow a little breathing space at the margins of your pictures. If important details run to the edge of a picture, they may go out entirely when the slide is duplicated.

h. There may be occasions when it would be wise to obtain personal release signatures. (See Glossary, page XII-25.)

When you convert your slide program to filmstrip or video, the shape of your picture rectangle changes:



7. ASSEMBLE SLIDES AND MATCH TO STORYBOARD

Lay your slides out on a lightboard and discard all the inadequate ones - those that are too light or too dark, out-of-focus, uninteresting or confusing.

When what remains is matched to the storyboard, gaps will appear. Technical flaws may force you to try again. Then again, perhaps the slide you really need is a graph or diagram, not a scene.

Graphics for titles, credits, and added information can be planned now. Add 2"x2" squares of cardboard with notations to your train of slides to remind you of what must still be done and to give you a sense of what the completed program will look like.

On credits: You may feel that you personally should be invisible in deference to your subject or your organization. Do not forget, however, that your viewers deserve to know who has been talking to them, and who did the work, and when it was done. Phrases such as "produced by ...," "narrated by ...," "photographed by ...," and "special thanks to ..." are especially needed when many have contributed to the production.

8. MAKE GRAPHICS FOR TITLE, CREDITS, AND OTHER VISUALS TO BE PHOTOGRAPHED AT THE COPYSTAND (AND ELSEWHERE)

I offer just three suggestions on what is a whole field in itself:

a. Make visuals simple enough to be seen and understood in six seconds. One good reaction is all you can demand of your viewers in that short a time.

b. Make all writing big enough in the viewing area so as to be legible when projected. (See glossary, pages XII 22-24.)

c. Look beyond the drawing board for inspiration: wonderful visuals can be found ready-made on doors, T-shirts, and bumpers; objects that are part of the subject of the presentation can be arranged to dramatize or add humor to a title or credit slide; people seen in the program can reappear to present the credits.

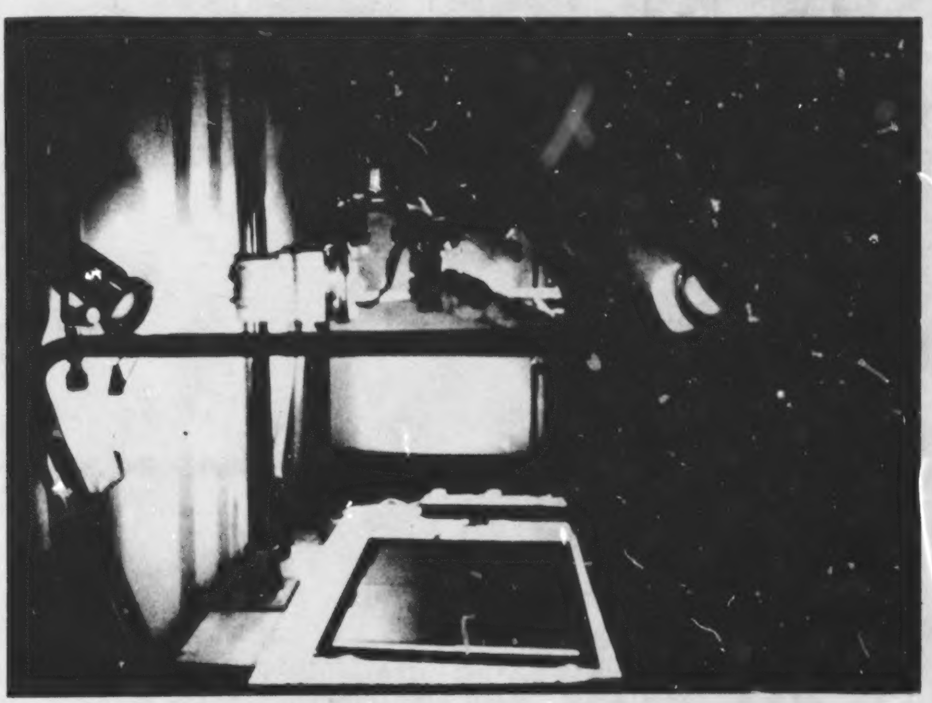
9. PHOTOGRAPH VISUALS AND MAKE-UP PICTURES MISSED EARLIER

If you have never used a copystand before, a few pointers will help.

a. The best camera to use is a single lens reflex type with manual settings: it allows you to control the exposure and to see exactly what you are taking.

b. If you needed to focus closer than 18", you would need additional close-up equipment for your camera, and this might be an added expense if you do not already own such equipment. To avoid this problem, keep your visuals at least 5" x 8" big.

c. You'll probably be using incandescent lights. These require that you use TUNGSTEN film, a film that compensates for the orange color of your light source.



d. Getting the right exposure for flat subjects under even light (outdoors as well as at the copystand) requires a special technique:

1) Place a clean white mat board where your visual will be and focus on your hand placed at its surface; you should see only the board in your viewfinder when you remove your hand.

2) Set the ASA dial on your camera to 1/5th the speed of your film, i.e., with TUNGSTEN film having ASA 160, set the dial to 32.

3) Set shutter speed and aperture to a "normal" meter reading - what your indicator says is "right." Use a small aperture such as f-8 or f-11.

4) Remove the cardboard and take all subsequent shots at this setting regardless of how the meter might read the visuals themselves.

5) It is possible to buy an 18% grey card that works the same way without your having to change the ASA dial from the normal film speed.

e. When using the copystand, make sure that room lights are off, particularly if they are fluorescent.

f. Two excellent guides for photography in slide programs are:

1) PLANNING AND PRODUCING SLIDE PROGRAMS, Kodak S-30, 1975
2) ADVENTURES IN EXISTING LIGHT PHOTOGRAPHY, Kodak AC-44

10. NARRATE THE SCRIPT

We've all noticed how youngsters will speak in a natural, bubbly way to their friends and yet switch to a monotone when reading out loud. When we sit down to narrate a script, we are faced with the same problem. Even though the script has us talking to our audience, it's hard to sound natural. Here are some pointers that may help.

a. Read the script aloud to see how it sounds. Some passages may defy being said.

- Words may not be in their expected order.
- Similar sounding words may slide into one another.
- The concluding point of a paragraph may have been left off, leaving you dangling in mid-air and feeling foolish.

If the writing seems to drone on,

- look for qualifiers and generalizations that pile one on another
- and verbs that shrink into colorless is's and are's or hide themselves in words that end in "-ion."

The point is that it is hard to sound natural if the writing does things good speech avoids doing. Be direct and the words will begin to fit your mouth.

b. Even if you've done what you can to the script, you may still feel uncomfortable narrating. It may help to be simple-minded. Your audience probably needs as much reassurance as you, so be friendly and reassuring. They will appreciate the gesture if sincere.

c. A final problem: noise. "Noise" means that part of a signal that isn't part of the message - a kind of auditory dust. Here is a list of sources and remedies:

1) Inhaling > Relax, inhale carefully

2) Breathiness, hiss and pop > Hold the mike next to your cheek pointing forward toward your mouth. It looks backward but it really works.

3) Paper rasping, foot and chair noises > Separate the pages of your script and move them cautiously; sit still.

4) Feedback from the recorder (where the mike "hears" your voice a second time from the recorder itself and starts chain-reaction of sound) > Make sure that the record monitor switch is "off." If this can't be done, put an audio jack in the speaker out plug.

5) Tape hiss > Use a reel-to-reel recorder and "low-noise" audio tape; record at 7½ inches per second; set the tone dial only moderately high (check this with a few tests).

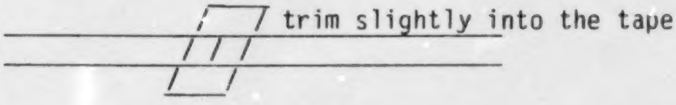
6) Sound distortion (the recording sounds mushy or buzzy, especially the loud sounds) > Clean the recording head with alcohol and a cotton swab before starting to record; set the record mode on "manual"; set the record level so that as you speak the needle ranges up to but not into the red; speak within a moderate volume range and keep the same distance from the mike throughout the recording.

7) Outside sounds > Turn off fans and projectors; close windows and doors; wait for everyone else to go home.

Fighting noise is a demanding but necessary feature of making good recordings. If you end up taking an hour or more to narrate ten minutes of script, don't feel bad. You're not alone!

11. EDIT AND ASSEMBLE AUDIO MATERIALS

The recorded narration won't be perfect. There'll be unwanted noises, awkward pauses, and passages too fast for the slides. When you edit, listen for all these problems and correct them by splicing out or adding pieces of tape. Use a light-colored wax pencil and place a mark just before a bad spot and another just after it; check your accuracy by switching the recorder to a slower speed and letting the marked tape pass by the recording head. When you are sure, cut the section of tape out using a tape splicer or Exacto knife (scissors are apt to be magnetized and will leave a "click" on the tape). Then join with audio splicing tape. (Regular adhesive tape won't do. Its adhesive oozes and gums up the reel.)



A separately-recorded musical introduction or conclusion can be spliced to the narration. Let the introductory music fade away just before the splice.

Music that continues through the narration itself is another matter. Playing a phonograph while recording the script is one way; using a good stereo tape recorder with Sound-on-Sound capability is another; both methods require care and judgement or the results will be less effective than a straightforward, crisp and clean presentation without background music.

It would be a disservice to you not to mention an important limitation in using music. If the music is copyrighted and you use it without written permission from the copyright owners, you may be in violation of the law that protects people who publish music and other art. Write for permission first, or better yet find some local musicians and record your own musical soundtrack. (See "Permission to Reproduce Copyrighted Material" form, page XII-25, and "Release of Personal Appearance/Material" form, page XII-26.)

12. RECORD MASTER CASSETTE AND ADD SYNC SIGNAL

There are high-quality cassettes made for recording masters for audio programs. They give results well worth their added cost.

Of course it is important to use the best cassette recorder you can when you copy your edited reel-to-reel narration to make the master. The small classroom recorder is very noisy and will ruin your efforts. Larger machines that are quieter and which also have synchronizing buttons can be found in many schools and media centers.

When you make your copy, use a patch cord to connect your recorders. It will go from the reel-to-reel's "speaker out" plug to the cassette's "aux" or "high-level in" plug. You can get adaptors to accommodate mismatched connections; but for the cleanest copies, use a ready-made patchcord that has jacks that match the plugs in your recorders.

A word about sync signals may help you. A sync signal will not automatically advance slides unless it is played through compatible machines. If there is any uncertainty regarding what machine the users of your presentation will have, it would be best that you provide a copy of your storyboard or script clearly marked for manual advance. Although an audible signal is a solution, it is not easy to record a pleasing sound for such a signal: bells, chimes, and drinking glasses produce uneven sounds and clinking them tends to distract the narrator.

13. DUB WORKING COPIES

The last step of your production is to duplicate the cassette copies to be used with your slide-tape presentation. Many media centers have high-speed duplicators that can make copies in a few seconds. It would be a mistake to use your master when showing the program: machines sometimes chew tape, borrowers forget to return cassettes or let them cook in parked cars.

If your presentation is to be borrowed often, making a duplicate set of slides or a filmstrip may be worthwhile. Duplicate slides run $.25 to .60 or more, depending on the company you pick to do the work, so a duplicate set may not be cheap. Commercial filmstrip duplication can be less expensive for, say, ten or more sets: after an initial set-up charge which is costly, duplicate strips can be printed for 1/5th to 1/10th the cost of slide-sets. You'll need help from your media center in readying the slides for conversion to filmstrip. (This work involves remounting slides for more precise positioning; adding "start," "focus," and "end" slides; corresponding with the filmstripping company, and so forth.)

* * * * *

CONCLUSION

A slide-tape presentation is just a means to an end. What is important is that you have ideas, knowledge, feelings, and values that should be shared with others. Making a slide-tape presentation may be one of the most effective ways you can do this sharing. If you think so, then you'll need all the help you can get, as you might suppose after reading this guide. I do hope that now that you have an overview you will go on with your eyes open and successfully produce your own slide-tape presentation.

Teachers and other educational staff of the Department of Education who wish to have help in planning and producing slide-tape presentations are invited to call the TECHNICAL ASSISTANCE CENTER at 735-2825. TAC is located on the grounds of Lili'uokalani Elementary School in Kaimuki. Its hours are from 7:30 AM to 4:30 PM, Monday through Friday, throughout the year.

NOTES AND GLOSSARY OF TERMS

AUDIO TAPE DUPLICATION/DUBBING

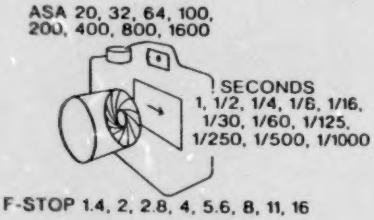
At several stages of production, what has been recorded must be recopied, or duplicated. This is usually done by linking recorders with a patchcord so that the signal can travel from the playing machine to the recording machine with minimal interference. "Dubbing" has become jargon for this process.

AUDIO TAPE EDITING

Don't think of this as "extra" work: it is essential. Editing may correct timing, to allow more or less time between slides; or it may eliminate unwanted noises; or it can be done to make revisions in what was said. Editing can give to your program a finish that your audiences and you will appreciate.

CAMERA SETTINGS: ASA, SHUTTER SPEED, APERTURE, 18% GREY CARD

The typical camera used for slide-tape production is a 35mm camera with through-the-lens viewing and a built-in exposure meter. Setting the ASA dial to the speed of the film you are using determines what the indicator in the viewfinder reads as the correct amount of light needed for the exposure. The amount of light admitted is controlled by the aperture and shutter working togther: a small opening (say f-16) and a slow shutter speed (say 1/30th of a second) can admit the same amount of light as a big opening and a fast shutter speed (f-2.8 at 1/1000th of a second). So, if the light is bright enough, you can choose between the depth of focus that f-16 gives or the speed of 1/1000th of a second and in either case have the right exposure.


ASA 20, 32, 64, 100, 200, 400, 800, 1600
SECONDS
1, 1/2, 1/4, 1/8, 1/16, 1/30, 1/60, 1/125, 1/250, 1/500, 1/1000
F-STOP 1.4, 2, 2.8, 4, 5.6, 8, 11, 16

In even light, such as that found in a properly adjusted copystand or out-of-doors in the shade, an 18% grey card reflects just the right amount of light for an exposure reading that will produce slides with white whites and rich colors. When shadows or uneven lighting become part of the picture, different methods of determining exposure must be used. Automatic cameras can be quite good in finding the right exposure; even so, with experience, you'll see the need for over-riding the automatic setting.

CLOSE-UP PHOTOGRAPHY

A normal 50mm lens for a 35mm camera will close-focus to about 18". This will view a rectangle about 5" x 8". Pictures taken closer to the subject require added equipment (which incur added expense). Your options range from reversing rings, add on lenses, and extension tubes to a macro lens or a bellows and rail. If close-up photography is to be a long-term interest, you should consider getting a macro lens.

FILMSTRIP/35MM SLIDE

A filmstrip is a series of slides on a single strip of film, usually arranged as a program. Filmstrip frames are 1/2 the size of 35mm slides and are proportionally squarer (see diagram, page 11). Though 35mm slides can be projected horizontally or vertically, filmstrips always use the horizontal format. Theoretically you could make a filmstrip program by taking all your pictures in sequence with a 1/2-frame camera; but the only practical way of making a filmstrip is to make a slide program and let a commercial outfit duplicate it as a filmstrip.

FILM

Films for slides come in many types. The work of production usually requires that you use more than one type. DAYLIGHT films are used out-of-doors, in rooms with strong natural light coming in the windows, or with pictures taken with a flash unit. TUNGSTEN film is used indoors with a copystand and with incandescent lights. There are no films made that compensate for fluorescent lighting. Films having smaller ASA numbers have finer grain, richer colors, and sharper images; but high-speed films allow indoor or action pictures that may be impossible with the slower films. When KODAKCHROME and EKTACHROME are compared, the first is found to have finer grain and truer color; the second film can be developed at home with a chemical kit, and this is an advantage for some photographers.

LOW NOISE/HIGH ENERGY AUDIO TAPE

Tapes come in a bewildering variety. For the purpose of slide-tape production, you will want to look for sturdiness (1.5 mil for reel-to-reel tapes) and quality. "Low noise" tape is treated to reduce the background sound of the tape itself; "high energy" tape is made to be responsive to a wider range of sounds; and some tapes have special oxides that exaggerate the higher frequencies while recording, but when the tapes are played on suitable recorders the sounds are rebalanced. When you buy your tape, let the sales person know what type of recorder you'll be using so that the most appropriate tape can be determined.

MIXING SOUNDS

When you combine two or more recordings into one, it's called "mixing." Teachers having simple equipment can mix sounds in their initial recording: they can play music on a phonograph while speaking into the microphone and, at appropriate moments, bring the mike closer to the phonograph speaker. Audio mixers allow two or more machines to combine their signals so that they can be recorded as one blended track. Some stereo tape recorders can combine a prerecorded track with sounds from a microphone ("sound-on-sound"), or combine inputs from another machine and a microphone ("sound-with-sound").

STORYBOARD

Page XII-12 has an example of one type of storyboard; but slide-tape producers often use index cards instead, one card for each slide and the segment of script that goes with it. Directions for music, sound effects, and use of multiple projectors can go on the storyboard, too.

SYNCHRONIZING SIGNAL

Not all of the audio tape is used by the audible part of your program. In a monaural recording, the voice is recorded on the bottom band of tape while the upper half is free to be used for inaudible sync signals that will control the projector. The standard pulse for slide programs is 1000 hertz (about B above middle C; you can hear it by playing side two of a synchronized cassette). Since filmstrips were originally accompanied with phonograph records, the pulse for filmstrips was standardized at a low, barely audible 50 hertz, and this pulse is dubbed to the lower track along with the narration. You'll probably have to depend on your media center for this service.

VIDEOTAPE

Closed-circuit television has long fascinated educators, but only recently has reliable and easy-to-use equipment come on the market. Videocassette recorders and 1/2-inch reel-to-reel video recorders are the types most frequently purchased by schools today. If you wish to convert your slide program to video, you first want to see how convenient it will be for your viewers to find video players and what kind of player they are most likely to use. Then look for a company that will do the conversion. (Subsequent videotape copies can be made at TAC in the formats normally used by schools.) Tapes are not cheap, but videotaped programs are easy to duplicate.

PERSONAL APPEARANCE/MATERIAL RELEASE SIGNATURES

The law is not specific on when or if permission to use the voice, image, or performance of someone in your slide-tape presentation is required; but this does not mean that you are therefore free to do whatever you wish with such materials, for the law will readily protect people from the invasion of their privacy.

When people, especially children, are featured in your presentation, get signed release forms from the adults and from the parents of the children.

Care should also be exercised when children who represent a social or medical problem appear in your presentation; their parents should give you explicit, written consent.

If a person who is a performer in his own right has helped you, for pay or as a favor, get a signed release form and an exact idea of how he or she wishes to be identified in your program credits.

A public figure in your community whose voice or image is used to support a particular point of view should consent to this being communicated through your program.

If multiple copies are to be made, the above considerations become even more important. Let the involved people know how you intend to use their or their children's images, voices, or statements so that they know what they are giving permission for and you have it in writing.

A copy of the release form used by the Multimedia Services Branch of the Office of Instructional Services is provided for your use on the next page. Give a photocopy of the completed form to the person giving permission.

LEGIBILITY

Making visuals easy to read is important, for slides that say too much, or use lettering that is hard to decipher, or project letters too small to be made out by people sitting in the back of the room create a negative effect on your viewers.

Research has shown that words to be read from a distance of 32 feet should be at least one inch tall but preferably two inches tall or taller. Double the distance, double the height.

To translate these dimensions to your drawing board, work within a 7"x10" area - that's the total screen; keep the letters within a 6"x8" area - that's the safe viewing part. Minimum letter height is 1/8", but it is preferable that the height be 1/4" or more.

2¼"

FOR EXAMPLE: USING A
PICA TYPEWRITER IN THIS
RECTANGLE GIVES A LETTER
HEIGHT (CAPS) APPROX.
1/25th THAT OF THE IN-
FORMATION OR SAFE-VIEWING
AREA. PLAN YOUR LAYOUT
WITH A TYPEWRITER AND
IT WILL BE EASY.

3-3/8"

STATE OF HAWAII
DEPARTMENT OF EDUCATION
HONOLULU, HAWAII

PERMISSION TO REPRODUCE COPYRIGHTED MATERIAL

TO:

FROM:

DATE

DEAR COPYRIGHT OWNER: We request permission to reproduce material which is held in copyright by your firm.

This material will be used for educational purposes only and distributed on a non-profit basis. Details of the material desired and other pertinent information are described in Section A, below.

We would greatly appreciate an immediate reply. Kindly sign and send the original back to us. Keep the duplicate for your files. The information reply form, Section B, is provided for your convenience.

Thank you and aloha.

Sincerely,

A. INFORMATION SECTION

1. TITLE:
   a. Selection
   b. Page numbers
2. AUTHOR:
3. COPYRIGHT DATE:
4. Purpose for which selection will be used
5. Method of reproduction
6. Number of copies to be reproduced

B. PUBLISHER'S/PRODUCER'S REPLY SECTION

1. Permission for use of selection
   - ☐ Refused
   - ☐ Granted without exception
   - ☐ Granted with exception(s) listed below:
2. Fee (if any)
3. Credit line desired

Should the rights for this material not be entirely controlled by you, please indicate where we should write to obtain permission.

Signed

Position title

Date

DISTRIBUTION: White & Canary to Publisher/Producer; Pink Requester's File

TAC 72-4131

STATE OF HAWAII
DEPARTMENT OF EDUCATION
HONOLULU, HAWAII

RELEASE OF PERSONAL APPEARANCE/MATERIAL

TO: ______________________________

____

____

____

FROM: ______________________________

____

____

DATE ____________

We request permission to duplicate your appearance/material (print and/or electronic) in portion or in whole.
The material will be used for educational purposes only and distributed on a nonprofit basis. Details of the material desired and other pertinent information are described in Section A, below.
Kindly sign and return this copy to us at your earliest convenience. The information reply section, Section B, is provided for your use.

Thank you and aloha.

Sincerely,

____

A. INFORMATION SECTION

1. Title of appearance/material: ______________________________

____

2. The appearance/material will be used for:

_______ ETV broadcast programming

_______ CATV educational access programming

_______ Educational and informational materials for the Department of Education

_______ Informational and/or reference resources for community and community-school libraries

_______ Other(s), specify:

B. REPLY SECTION

1. Permission for use of selection:

_______ Refused

_______ Granted without exception

_______ Granted with exception(s) listed below:

____

____

____

2. I understand that there will be no remuneration for the above mentioned appearance/material.

Signature ______________________________

Address ______________________________

____

Date ______________________________

Please return original and retain duplicate.

RS 78-5091

Appendix D

Rev. 3/11/81

MATERIALS SELECTION POLICY FOR SCHOOL LIBRARY MEDIA CENTERS
DEPARTMENT OF EDUCATION, STATE OF HAWAII
OFFICE OF INSTRUCTIONAL SERVICES
MULTIMEDIA SERVICES BRANCH

I. Objectives

The primary objective of the school library media center is to implement, enrich and support the educational program of the school. In the area of materials selection, the library media center should provide a wide range of materials on all levels of difficulty, with consideration for diversity of appeal and different points of view. Therefore, the library media center should:

- Provide materials that will enrich and support the curriculum, taking into consideration the varied interests, abilities, and maturity levels of the students served.
- Provide materials for teachers and students that will encourage growth in knowledge, and that will help to develop literary, cultural and aesthetic appreciation and ethical standards.
- Provide materials which reflect the ideas and beliefs of religious, social, political, historical, and ethnic groups and their contribution to the American and world heritage and culture, thereby enabling students to develop intellectual integrity in forming judgments.
- Place principle above personal opinion and reason above prejudice in selection of materials of the highest quality in order to assure a comprehensive collection appropriate for the users of the library.

II. Authority and Responsibility

The Hawaii State Board of Education is legally responsible for all matters relating to the operation of Hawaii schools. [Department of Education Code, Policies & Regulations, Administration (1000 Series), Board of Education, Section 1200-3.]

The responsibility for the selection of instructional materials is delegated to the professionally trained personnel employed by the school system.

Ultimate responsibility for the selection of books and other materials rests with the Assistant Superintendent, Office of Instructional Services.

The Multimedia Services Branch is responsible for developing and establishing criteria for evaluation and selection of library materials. It will maintain bibliographic tools and establish procedures for selection and coordination of elementary and secondary library materials. Under the direction of this branch, statewide library materials evaluation committees, composed of school level representatives from each district, assist in the evaluation of new titles.

At the school level, the selection of materials involves many people: school administrators, librarians, teachers, and students. Primary responsibility for coordinating the selection of materials and making the recommendations for purchase rests with the school library personnel, subject to the approval of the principal.

III. Criteria for Evaluation and Selection of Library Materials

A. General criteria to be considered are:

1. Needs of individual schools and students

    a. To fill curriculum needs
    b. To provide for a wide range of abilities and interests
    c. To provide for recreational needs

2. Needs of school professional staff

B. Other important considerations:

1. Accuracy
2. Attractive and appropriate format
3. Authoritativeness
4. Currentness
5. Durability
6. Freedom from stereotyping, e.g. sexism, racism, etc.
7. Interest and appeal
8. Medium validity
9. Presentation of different points of view
10. Price
11. Quality of the writing/production
12. Readability/visual or audio effectiveness
13. Relevancy
14. Suitable style
15. Technical and physical qualities

C. Controversial subjects

The material should be consonant with the purposes of the library media center, meet general criteria of quality, and relate to school program needs. Judgment should be based on the total effect of the material and not on the presence of words and phrases, or other visual and aural instances which in themselves might be objectionable.

The Department of Education policy on controversial issues states that:

> Student discussion of issues which generate opposing points of view shall be considered a normal part of the learning process in every area of the school program. The depth of the discussion shall be determined by the maturity of the students.
>
> Teachers shall refer students to resources reflecting all points of view. Discussions, including contributions made by the teacher or resource person, shall be maintained on an objective, factual basis. Stress shall be placed on learning how to make judgments based on facts.

/Policies and Regulations, Instruction Series (2000), Student Series (4000), Section 2320.1./

D. Gifts

Gifts should be evaluated by applying the same criteria used for selection of purchased materials.

E. Professional materials

These materials need to reflect trends in education, as well as meet general selection criteria.

F. Series

Materials within a series should be considered individually, since they might differ in quality.

G. Social concerns

1. Where it is needed for the curriculum, the collection should contain materials which present an objective picture of different problems and life styles though they may depict controversial behavior and use frank language.
2. Standard procedures for selection should be used for these materials.

IV. Procedures for Selection

A. Books

1. Most of the books will be selected from the Centralized Processing Center Order Lists. The books on the Juvenile (Elementary) and Young Adult (Secondary) order lists will have undergone examination and review under a statewide book evaluation system involving school and public librarians.

   The school librarians should also refer to reputable, professionally prepared selection aids, such as the H. W. Wilson standard catalogs, and periodicals, such as Booklist and School Library Journal, for additional assistance.

2. In selecting books, whether it be from CPC order lists or through independent purchase, the librarian should evaluate the existing collection and consult reputable, unbiased, professionally prepared selection aids; staff members from various departments and/or grade levels; and, if available, a committee appointed by the principal to serve in an advisory capacity in the selection of materials.

B. Nonbook Materials

1. The evaluation of nonbook materials for school library media centers is coordinated by specialists in the Multimedia Services Branch and involves school librarians and teachers. Approved materials are annotated and listed in School Library Resources for Children and Teachers of Hawaii: Curriculum-Related Nonbook Materials.

   School librarians may consult this source as well as reputable, professionally prepared selection aids for additional assistance. They may also consult Approved Instructional Materials, Book I and Book II, compiled by educational specialists in the Office of Instructional Services, as well as OIS curriculum guides.

2. In selecting nonbook materials the librarian should evaluate the existing nonbook collection and consult professional selection aids; staff members from various departments and/or grade levels; and, if available, a committee appointed by the principal to serve in an advisory capacity in the selection of materials.

V. Weeding

The same thought and care given to selection of materials need to be exercised in weeding the collection so that the collection remains useful to the unique clientele it is meant to serve.

VI. Challenged Materials

Occasional objections to a selection will be made by the public, despite the care taken to select materials for student and teacher use. In such instances, the principles of the freedom to read and professional responsibility of the staff should be defended.

If a complaint is made, the procedures to follow are:

1. Inform the principal about the situation, and if it seems feasible set up a conference with complainant, principal, librarian, and any other staff member involved in the complaint. Prior to the conference, consider contacting School Library Services/Federal Program Section for advice on such matters as the following: 1) whether material has been reviewed and rating given the item; 2) whether there are possible sources of local and/or national reviews on material in question; 3) kinds of suggestions SLS/FP specialists might have regarding the upcoming conference. In this initial stage, school staff should try to explain to the complainant:

    a. the school's selection procedure, criteria, and qualifications of those persons selecting the material

    b. the particular place the material occupies in the educational program, its intended educational usefulness, and additional information regarding its use.

    (Note: The vast majority of complaints can be amicably resolved in the first stages. A personal conference can oftentimes solve the problem where a shift into a more formal procedure might inflate the problem.)

2. Should the complainant still not be satisfied, invite the person to file objections in writing and offer to send him or her Form No. 70-5, "Hawaii State Library System: Patron Request for Reevaluation of Library Material," so that he or she may submit a formal complaint. (See attachment.)

3. Determine whether the material may be sufficiently questionable to warrant its immediate withdrawal pending a decision.

4. Should the situation not be resolved at the school level, the complainant should be referred to the respective district office.

5. Should the complainant not be satisfied with the District Superintendent's decision, the matter should be referred to the Assistant Superintendent, Office of Instructional Services. The Assistant Superintendent will refer the matter to the Multimedia Services Branch for study and recommendations. Branch specialists will read, examine, and/or reconsider the material in question and report their findings to the Assistant Superintendent. The Assistant Superintendent will then respond to the complainant and try to resolve the matter.

6. Should the complainant insist on taking the matter further, the Assistant Superintendent will then report to the Superintendent who will present staff recommendations to the Board of Education for a final decision.

Form No. 70-5

CONFIDENTIAL

HAWAII STATE LIBRARY SYSTEM

PATRON REQUEST FOR REEVALUATION OF LIBRARY MATERIAL

Date: ______________________________

Author: ______________________________ Type of Material: ______________________________

Title: ______________________________

Publisher: ______________________________

Reevaluation requested by: ______________________________

Telephone: ____________________ Address: ______________________________

City: ____________________ State: ____________________ Zip: ____________

Requestor represents:

Self: ____________________

Organization (Name): ______________________________

Other group (Identify): ______________________________

1. How did you learn about the material in question?

2. To what in the material do you object? (Please be specific, cite pages.)

3. What do you feel might be the result of reading, seeing or listening to this material?

4. Is it suitable for some age groups?

5. Is there anything worthwhile in the material?

6. Did you read/review the entire material? If "no," to what extent?

7. If a book, are you aware of the judgment of literary critics? If "yes," by whom?

8. What do you believe is the theme of the material?

9. What would you like us to do about the material?

10. What substitute would you recommend to replace this material?

Complete in duplicate

____
Signature of Patron

Library Bill of Rights

The American Library Association affirms that all libraries are forums for information and ideas, and that the following basic policies should guide their services.

1. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation.

2. Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.

3. Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.

4. Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas.

5. A person's right to use a library should not be denied or abridged because of origin, age, background, or views.

6. Libraries which make exhibit spaces and meeting rooms available to the public they serve should make such facilities available on an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use.

Adopted June 18, 1948.
Amended February 2, 1961, June 27, 1967, and January 23, 1980,
by the ALA Council.

Appendix F

1981 Edition

Needs Assessment Packet for the School Library

Office of Instructional Services/Multimedia Services Branch
Department of Education • State of Hawaii • RS 81-1464 • August 1981

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NEEDS ASSESSMENT PACKET FOR THE SCHOOL LIBRARY

Introductory Statement

The purpose of this needs assessment packet is to provide a means for a school to assess its library program. It is intended to a) serve as an instrument for determining what exists as a program of services and b) assist in setting direction for planned growth of an effective library program. The philosophy and services quoted in this document were derived from the state document, Goals for School Library Media Programs, 1972. A copy of this document was distributed to every school in the state at the time of publication.

This assessment packet is designed to:

1. include all aspects of existing library programs.
2. develop an awareness in the respondent of the potential scope of school library services.

Realizing that all things are not attainable at the present time, the respondent is asked to provide input that will assist the school library staff in determining where to concentrate their energies within the realistic constraints of staffing, budget, or facilities.

Needs assessment is most valuable when members of the entire school community are involved--administrators, faculty, a random sampling of students and the school library staff.

The following forms of the Needs Assessment Tool are provided:

Form A for use by administrators, faculty, and school library staff, and

Form B for students.

THE RESULTS OF THESE INSTRUMENTS SHOULD NOT BE CONSTRUED AS A PERFORMANCE JUDGMENT OF THE SCHOOL LIBRARY STAFF.

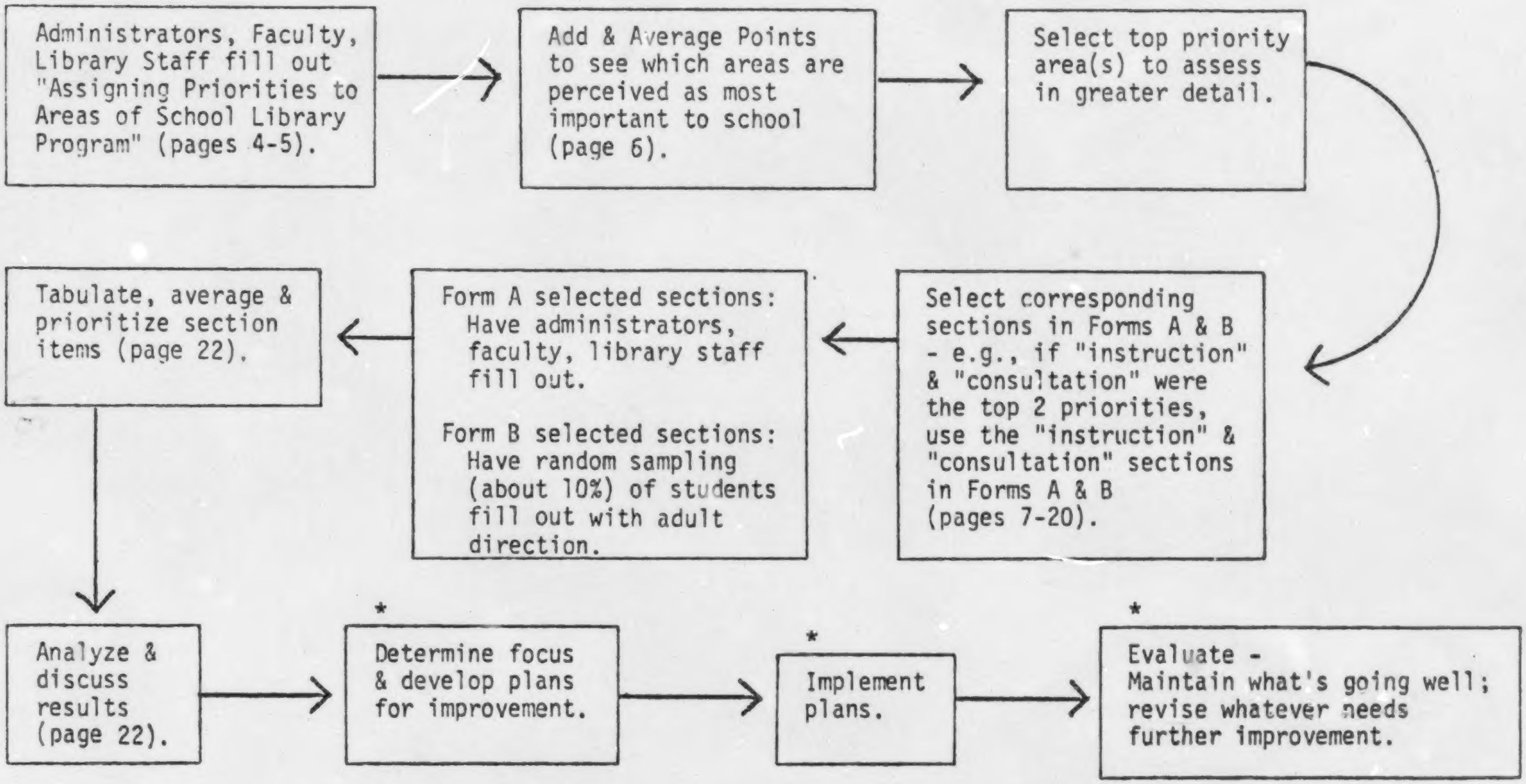
The following information is included in this packet.

- How to use the needs assessment packet
- Assigning priorities to areas of the school library program
- Tabulation instructions for assigning priorities to areas of a school library program
- Needs assessment tool - Form A
- Needs assessment tool - Form B
- Item correlation between Form B and Form A
- Instructions to tabulator
- Master tally sheets - sample and 2 blanks

All materials in this packet may be freely duplicated as needed. Also, while the supply lasts, copies of Form A and Form B may be obtained by contacting:

School Library Services/Federal Program Section
641 18th Avenue
Honolulu, HI 96816
Ph. 732-1402

HOW TO USE THE NEEDS ASSESSMENT PACKET



Administrators, Faculty, Library Staff fill out "Assigning Priorities to Areas of School Library Program" (pages 4-5).

Add & Average Points to see which areas are perceived as most important to school (page 6).

Select top priority area(s) to assess in greater detail.

Select corresponding sections in Forms A & B - e.g., if "instruction" & "consultation" were the top 2 priorities, use the "instruction" & "consultation" sections in Forms A & B (pages 7-20).

Form A selected sections: Have administrators, faculty, library staff fill out.

Form B selected sections: Have random sampling (about 10%) of students fill out with adult direction.

Tabulate, average & prioritize section items (page 22).

Analyze & discuss results (page 22).

*Determine focus & develop plans for improvement.

*Implement plans.

*Evaluate - Maintain what's going well; revise whatever needs further improvement.

*Materials for these steps are not included in this packet. Schools should use existing planning & evaluation procedures or ask for technical assistance.

ASSIGNING PRIORITIES TO AREAS OF A SCHOOL LIBRARY PROGRAM

How do you value the major areas of a school library program?

To do this, divide 100 points among the seven major areas listed below. Give the largest number of points to the areas you consider most important, and so on.

Please prioritize these areas given a realistic assessment of the staffing, resources, and facilities available at the present time.

A brief description of each area is given to help you in making your value assignments. Place your points assigned to each area in the box provided on the left.

☐

INSTRUCTION

This involves providing: 1) instruction in the use of the media center and its resources; 2) opportunities for pupils to develop competency in listening, viewing, and reading skills; and 3) reinforcement of the learning process.

☐

CONSULTATION/PLANNING

This involves: 1) serving as instructional resource consultants and materials specialists to teachers and students; 2) assisting staff in curriculum planning, research, development and evaluation; and 3) assisting teachers with evaluation, selection, and use of textbooks and other basal and supplementary curricular materials.

☐

SELECTION

This involves providing resources in sufficient abundance, quality, and variety needed for various teaching and learning situations. All resources must meet established criteria for evaluation and selection and be easily accessible.

NOTE: Multimedia Services Branch has provided schools with: 1) a statewide written materials selection policy and 2) written guidelines for evaluating and selecting materials.

☐

UTILIZATION

This involves: 1) furnishing the services that make information and materials easily available; 2) motivating students and staff to use materials for both instructional and recreational purposes in small groups, large groups, or individually; 3) providing liaison and advisory services for use of other resources within the school and community; and 4) providing staff with information about recent developments in curricular subject areas and in the general field of education.

☐ PROVISION OF CENTRALIZED FACILITIES, MATERIALS, EQUIPMENT

This involves providing space for resources; equipment; individual, small group, and large group use; materials production and processing; storage; and staff. Depending on school size and program, provisions should be made for closed-circuit television and/or satellite resource centers.

NOTE: For more specific quantitative information, please refer to GOALS FOR SCHOOL LIBRARY MEDIA PROGRAMS and EDUCATIONAL SPECIFICATIONS AND STANDARDS FOR FACILITIES.

☐ PRODUCTION

This involves: 1) providing services and facilities for the production of materials and 2) assisting teachers, students, and technicians to produce materials which supplement those available through other channels.

☐ EVALUATION

This involves a systematic means of improving school library services through both formal and informal avenues of input from all library users.

☐ TOTAL: SHOULD EQUAL 100 POINTS

TABULATION INSTRUCTIONS FOR ASSIGNING PRIORITIES TO AREAS OF A SCHOOL LIBRARY PROGRAM

The following are suggested steps you may take to compile the results in order to see which areas are perceived as most important to the school:

1. Add all the points given in the area of "Instruction" on all the questionnaires.
2. Divide this sum by the number of questionnaires in order to arrive at an average.
3. Follow the same procedure for the other six areas.
4. Based on the averages for the seven areas, decide which area(s) should receive attention at this time.

Example:

Areas	Averages	Priorities
Instruction	25.5	* 1
Consultation/Planning	8.5	5
Selection	7.5	6 (tie)
Utilization	25.0	* 2
Provision of centralized facilities	10.0	4
Production	7.5	6 (tie)
Evaluation	16.0	3

* Based on the above results, the school may decide to work on the first two priority areas, "Instruction" and "Utilization." The next step, then, would be to select the corresponding sections of Forms A and B in this packet to assess in greater detail.

NEEDS ASSESSMENT TOOL FOR THE SCHOOL LIBRARY

FORM A: For use with school staff

INSTRUCTION TO USERS

Circle the most appropriate rating for each item.

Explanation of the rating scale:

X = don't know
1 = almost never
2 = seldom
3 = occasionally
4 = frequently
5 = almost always

INSTRUCTION

The school library staff and teachers provide for:	Don't know	Almost never 1	2	3	4	Almost always 5
1. instruction in the identification, location, and use of audiovisual equipment and resources.	X	1	2	3	4	5
2. instruction in the identification, location, arrangement of various printed materials.	X	1	2	3	4	5
3. systematic orientation programs for all users.	X	1	2	3	4	5
4. instruction in the use of various reference materials.	X	1	2	3	4	5
5. instruction in and application of reporting and researching skills.	X	1	2	3	4	5
6. reading, listening, viewing guidance to promote the appreciation of resources by giving book talks, reading aloud, holding discussions, etc.	X	1	2	3	4	5
7. instruction in the selection and evaluation of various resources.	X	1	2	3	4	5
8. a close working relationship with each other on the planned use of the library by students.	X	1	2	3	4	5

CONSULTATION/PLANNING

The school library staff and teachers:

	Don't know	1 Almost never	2	3	4	5 Almost always
1. consult with one another on the selection of the most appropriate resources to meet particular teaching objectives.	X	1	2	3	4	5
2. coordinate instructional objectives, strategies, and planned use of library.	X	1	2	3	4	5
3. work together on committees engaged in curriculum planning, such as those organized by grade levels or departments.	X	1	2	3	4	5

The school library staff:

	Don't know	1 Almost never	2	3	4	5 Almost always
4. confers on a regular basis with the administration about the library program.	X	1	2	3	4	5
5. maintains a file of publishers' catalogs on learning materials.	X	1	2	3	4	5
6. coordinates collection of materials for textbook selection committees.	X	1	2	3	4	5

SELECTION

The school library staff and teachers:

	Don't know	1 Almost never	2	3	4	5 Almost always
1. provide a systematic means of actively involving each other and students in choosing new materials.	X	1	2	3	4	5
2. cooperate with one another in selecting materials to meet needs of slow, average, and accelerated learners.	X	1	2	3	4	5
3. select materials that reflect freedom from sex bias, racism, and stereotyping of such groups as the elderly, poor, minorities, and handicapped.	X	1	2	3	4	5
4. select materials that present various points of view on controversial issues and political concerns.	X	1	2	3	4	5
5. utilize selection documents such as the school's own materials selection policy in selecting materials for the library.	X	1	2	3	4	5
6. check with each other before purchasing resources to avoid costly duplication.	X	1	2	3	4	5
7. check new curriculum guides systematically so that resources needed to support the curriculum can be added.	X	1	2	3	4	5
8. have the necessary school support and budget to purchase up-to-date print and audiovisual materials to enhance the school curriculum.	X	1	2	3	4	5

The school library staff:

	Don't know	1 Almost never	2	3	4	5 Almost always
9. is able to fill requests of students and teachers 75-100% of the time.	X	1	2	3	4	5

UTILIZATION

The school library staff:	Don't know	1 Almost never	2	3	4	5 Almost always
1. works cooperatively with the rest of the school community to develop and enforce fair policies for library use.	X	1	2	3	4	5
2. welcomes student use of the library during the entire school day.	X	1	2	3	4	5
3. develops a library schedule that allows use by individuals, small groups, and classes.	X	1	2	3	4	5
4. makes materials and equipment easy to find and accessible to all users.	X	1	2	3	4	5
5. provides adequate borrowing privileges for all users.	X	1	2	3	4	5
6. promotes library use through special programs, open house, displays, news bulletins, etc.	X	1	2	3	4	5
7. helps all users to fully utilize book materials to meet their respective needs.	X	1	2	3	4	5
8. helps all users to fully utilize audiovisual materials to meet their respective needs.	X	1	2	3	4	5
9. assists in making community resources available to the school when necessary.	X	1	2	3	4	5
10. brings professional materials to the attention of the school staff through distribution of lists, special displays, etc.	X	1	2	3	4	5

PROVISION OF CENTRALIZED FACILITIES

The library has:	Don't know	1 Almost never	2	3	4	5 Almost alwa
1. a central collection of books with quantity recommended by the document, GOALS FOR SCHOOL LIBRARY MEDIA PROGRAMS.	X	1	2	3	4	5
2. a central collection of audiovisual materials with quantity recommended by the document, GOALS FOR SCHOOL LIBRARY MEDIA PROGRAMS.	X	1	2	3	4	5
3. an adequate collection of magazines and storage areas for back issues of periodicals.	X	1	2	3	4	5
4. audiovisual equipment in sufficient quantity to promote the concept of a media center.	X	1	2	3	4	5
5. reading/study areas that provide for varied uses by individuals, small and large groups.	X	1	2	3	4	5
6. a functional arrangement of furniture and shelving for comfortable study areas and easy materials access.	X	1	2	3	4	5
7. furniture and equipment in quantity recommended by the current Educational Specifications document.	X	1	2	3	4	5
8. adequate shelf space to house a central collection of at least 10,000 books or 10 books per pupil, whichever is greater.	X	1	2	3	4	5
9. adequate shelf/storage space for library's audiovisual materials and equipment.	X	1	2	3	4	5
10. adequate work space for processing library materials.	X	1	2	3	4	5
11. adequate space for various types of teacher-student production including photography, recording, etc.	X	1	2	3	4	5
12. conference room(s).	X	1	2	3	4	5
13. staff office(s).	X	1	2	3	4	5
14. adequate physical controls such as acoustically treated floors and ceilings, proper lighting, temperature and humidity standards.	X	1	2	3	4	5

PRODUCTION

The school has:	Don't know	1 Almost never	2	3	4	5 Almost always
1. sufficient and qualified personnel to assist teachers in the simple production of materials (may include graphics, reprography, photography)*.	X	1	2	3	4	5
2. adequate workroom space to accomplish the above.	X	1	2	3	4	5
3. sufficient and qualified personnel to assist students in the simple production of materials (may include graphics, reprography, photography)*.	X	1	2	3	4	5
4. adequate workroom space to accomplish the above.	X	1	2	3	4	5
5. sufficient and qualified personnel to permit instructional television production and transmission within the school (closed circuit television).	X	1	2	3	4	5
6. adequate facilities to accomplish the above.	X	1	2	3	4	5

*graphics (coloring, mounting, lettering)
reprography (duplicating, printing, etc.)

EVALUATION

The school library staff:	Don't know	Almost never 1	2	3	4	Almost always 5
1. solicits input on library services through written and verbal communication.	X	1	2	3	4	5
2. solicits input on collection development through written and verbal communication.	X	1	2	3	4	5
3. assesses the extent of library use through surveys of the school community.	X	1	2	3	4	5
4. maintains a continuous program of evaluation (either by self and/or others) to improve library services.	X	1	2	3	4	5
5. maintains a continuous program of evaluation (including weeding) to improve the library collection.	X	1	2	3	4	5
6. collects and analyzes data, e.g., circulation figures, attendance count.	X	1	2	3	4	5

NEEDS ASSESSMENT TOOL FOR THE SCHOOL LIBRARY

FORM B: For use with students

INSTRUCTION TO STUDENTS:

Your school library staff wants to make the library an inviting and useful place for you to visit. In order to do this, the staff needs to know how you honestly feel about the library. You can help them by filling in the following questionnaire.

For each item, circle the rating that you feel is most appropriate.

Explanation of the rating scale:

X = don't know
1 = almost never
2 = seldom
3 = occasionally
4 = frequently
5 = almost always

INSTRUCTION

The school library staff:	Don't know	Almost never 1	2	3	4	Almost always 5
1. gives information to students about library services and arrangement of materials and rules.	X	1	2	3	4	5
2. helps students find materials.	X	1	2	3	4	5
3. gives students an orientation to the library.	X	1	2	3	4	5
4. helps students use materials to find information.	X	1	2	3	4	5
5. helps students with independent research.	X	1	2	3	4	5
6. gives book talks, reads aloud, or does storytelling.	X	1	2	3	4	5
7. holds discussions with groups of students about books read, AV materials viewed or listened to.	X	1	2	3	4	5
8. shows AV materials to interest students in reading related stories in books.	X	1	2	3	4	5
9. helps students choose good materials to use for pleasure and information.	X	1	2	3	4	5

SELECTION

The school library staff.	Don't know	Almost never 1	2	3	4	Almost always 5
1. encourages students to suggest books that the library should purchase.	X	1	2	3	4	5
2. selects materials that are interesting and useful to students.	X	1	2	3	4	5
3. chooses materials that avoid stereotyping of groups such as the old, poor, minorities, or handicapped.	X	1	2	3	4	5
4. chooses materials that present several points of view on controversial issues.	X	1	2	3	4	5
5. fills requests of students at least 75% of the time (3 out of every 4 times).	X	1	2	3	4	5

UTILIZATION

The school library staff:	Don't know	1 Almost never	2	3	4	5 Almost always
1. enforces rules fairly and consistently.	X	1	2	3	4	5
2. welcomes student use during the entire day, including recesses and lunch hours.	X	1	2	3	4	5
3. has a schedule that allows students to come alone, with a small group, or with the entire class.	X	1	2	3	4	5
4. arranges books and AV materials so students can obtain them by themselves.	X	1	2	3	4	5
5. allows students to borrow books and AV materials.	X	1	2	3	4	5
6. lets students know about new materials through displays, newsletters, etc.	X	1	2	3	4	5
7. lets students with assignments know about available materials on request.	X	1	2	3	4	5
8. encourages student use of listening, viewing, and reading resources.	X	1	2	3	4	5
9. searches when necessary for materials from other sources, e.g., the public libraries.	X	1	2	3	4	5

PROVISION OF CENTRALIZED FACILITIES

The library has:	Don't know	1 Almost never	2	3	4	5 Almost always
1. a good collection of books.	X	1	2	3	4	5
2. a good collection of audiovisual materials.	X	1	2	3	4	5
3. a good selection of current magazines and back issues of these magazines.	X	1	2	3	4	5
4. enough audiovisual equipment so that audiovisual materials can be easily viewed or listened to in the library.	X	1	2	3	4	5
5. enough reading and study areas for both individuals and groups.	X	1	2	3	4	5
6. a good arrangement of furniture and shelves so that there are comfortable study areas and so that materials are easy to find.	X	1	2	3	4	5

PRODUCTION

The school has provided enough space in the library for students to do work in:	Don't know	Almost never 1	2	3	4	Almost always 5
1. graphics (includes coloring, mounting, lettering for posters, etc.).	X	1	2	3	4	5
2. duplication of materials.	X	1	2	3	4	5
3. photography.	X	1	2	3	4	5

……

EVALUATION	Don't know	Almost never 1	2	3	4	Almost always 5
The school Library staff asks for student opinion in surveys or questionnaires about the library.	X	1	2	3	4	5

ITEM CORRELATION BETWEEN FORM B (STUDENTS) AND FORM A (STAFF)

This gives you some idea of how the items on Form B for students correlates with the items on Form A for school staff.

Area	Form B - Item number	Form A - Item number
INSTRUCTION	1	1,2
	2	1,2
	3	3
	4	4
	5	5
	6	6
	7	6
	8	6
	9	7
SELECTION	1	1
	2	2
	3	3
	4	4
	5	9
UTILIZATION	1	1
	2	2
	3	3
	4	4
	5	5
	6	6
	7	6
	8	7,8
	9	9
CENTRALIZATION OF FACILITIES	1	1
	2	2
	3	3
	4	4
	5	5
	6	6
PRODUCTION	1	4
	2	4
	3	4
EVALUATION	1	1,2,3,

NOTE: No section on CONSULTATION in Form B since this involves school staff more than students.

INSTRUCTIONS TO TABULATOR

In order to determine which items require top priority, compile some sort of master tally sheet of the results.

For this purpose, you may use the attached master tally sheets or you may devise your own compilation system.

Directions for using the master tally sheet

ALSO SEE SAMPLE OF COMPLETED MASTER TALLY/SUMMARY SHEET ON NEXT PAGE

1. FORM--in this space, write "A" if you are compiling staff results; write "B" if these are student results.

2. AREA--in this space, indicate which of the 7 areas (Instruction, Consultation/Planning, etc.) is being examined.

3. ITEM NO.--in this column, indicate the Item numbers for that particular area.

4. RATINGS--in these columns (1-5) the following steps should be taken:

    A. Tally the number of responses for each item in the appropriate rating column.

    B. Enter the total number of responses for each rating in the boxes provided.

    C. Multiply the figures in the boxes by the respective ratings. Enter these totals in the circles provided.

5. TOTAL--in this column, enter the total derived by adding the figures in the circles. Repeat for each item.

6. AVERAGE--in this column, divide the figure in the "Total" column by the number of resonses for that item (this latter figure is obtained by adding the numbers in the boxes). Repeat for each item.

    Example (item #1 on sample tally sheet):

    If the total is 166 and the total number of responses is 50, divide 166 by 50 to get average of 3.4.

7. ORDER--in this column, place the items in priority order based on the averages (i.e., the item with the lowest average would be "1," the next lowest would be "2," and so on).

8. ANALYSIS: The item with the lowest average, #1, should be viewed as the one that needs the greatest improvement, #2 as the next, etc.

In addition, discussion of the results will yield more valuable information to help the school determine the focus for improvement.

FORM: A
AREA: Instruction

MASTER TALLY/SUMMARY SHEET

SAMPLE SAMPLE

Item No.	Rating of 1	Rating of 2	Rating of 3	Rating of 4	Rating of 5	Total	Average	Order
1	☐ x1= ○	卌 I 6 x2= 12	卌 卌 卌 卌 III 23 x3= 69	卌 卌 卌 卌 20 x4= 80	I 1 x5= 5	166	3.4	6
2	☐ x1= ○	III 3 x2= 6	卌 卌 卌 卌 卌 卌 30 x3= 90	卌 卌 卌 II 17 x4= 68	☐ x5= ○	164	3.3	5
3	☐ x1= ○	卌 5 x2= 10	卌 卌 10 x3= 30	卌 卌 卌 卌 卌 25 x4= 100	卌 卌 10 x5= 50	190	3.8	7
4	☐ x1= ○	卌 卌 10 x2= 20	卌 卌 卌 卌 卌 IIII 29 x3= 87	卌 卌 I 11 x4= 44	☐ x5= ○	151	3.1	4
5	卌 5 x1= 5	卌 卌 卌 II 17 x2= 34	卌 卌 卌 卌 卌 I 26 x3= 78	I 1 x4= 4	I 1 x5= 5	126	2.6	2
6	☐ x1= ○	IIII 4 x2= 8	卌 卌 卌 卌 20 x3= 60	卌 卌 卌 卌 卌 25 x4= 100	卌 I 6 x5= 30	198	4.0	8
7	III 3 x1= 3	卌 卌 卌 15 x2= 30	卌 卌 卌 卌 卌 25 x3= 75	卌 II 7 x4= 28	☐ x5= ○	136	2.8	3
8	卌 卌 卌 15 x1= 1[illegible]	卌 卌 卌 卌 20 x2= 40	卌 卌 10 x3= 30	卌 5 x4= 20	☐ x5= ○	105	2.1	1
	☐ x1= [illegible]	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= [illegible]	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			

MASTER TALLY/SUMMARY SHEET

FORM:
AREA:

Item No.	Rating of 1	Rating of 2	Rating of 3	Rating of 4	Rating of 5	Total	Average	Order
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			
	☐ x1= ○	☐ x2= ○	☐ x3= ○	☐ x4= ○	☐ x5= ○			

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